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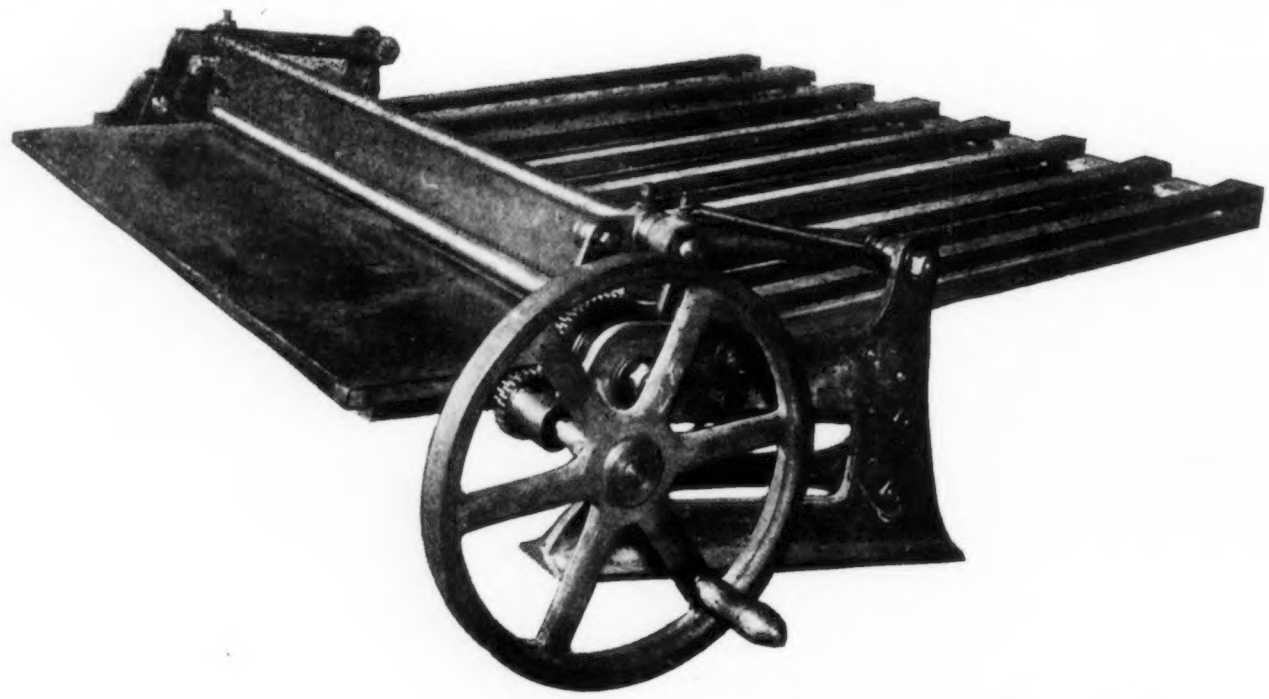

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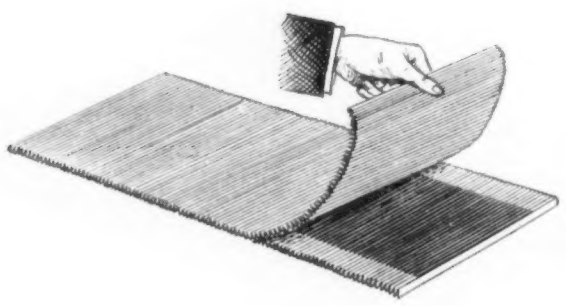

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Fashion Chat

BLACK taffeta gowns trimmed with bands of stitched taffeta on skirt and jacket, the ends fastened with small gold buttons, are extremely smart, with a lace collar striped with gold and finished with cravat ends of lace. The dull gold, almost bronze in color, is very much used at the present moment and is considered much more elegant than the brighter tones, which have rather lost their chic by universal adoption. Most advices from abroad urge a very sparing use of gold, and a disposition of it in some form which can be readily removed. Yet there is very little evidence of its vanishing popularity.

Pretty effects are made by cutting out diamond squares in the cloth and crossing them with latticed, narrow taffeta ribbon fastened at the ends with the tiniest of gold buttons. A very charming toilette is made of pansy-violet bengaline, the corsage having large plaits at each side of the vest, which are held down with jet and steel ornaments and joined across the vest with strings of jet and steel beads. The vest itself is of tucked mousseline de soie of a very pale blue color with a slightly violet tint so as to harmonize perfectly with the gown.

Gold, silver and steel tissues still retain their place among the charming novelties of the season, and nothing is prettier than a gown combined of these materials, which is, of course, only suitable for evening wear. Skirts of gold-embroidered lace are draped with scarfs of mousseline de soie edged with narrow ribbon or with mousseline ruches. The belt is a wide band of gold tissue dotted with mock jewels and richly embroidered, and the narrow straps over the shoulders are of this same material.

Cloth and chiffon are combined in some of the gowns in a most attractive manner, as for instance a skirt of delicately tinted satin cloth shows a panel of accordeon plaited mousseline de soie over a contrasting color. The blouse, made of plaited chiffon, was completed with a cloth bolero adorned with appliqué cloth of gold.

A charming new weave of voile suggests innumerable possibilities in the way of soft folds and graceful lines, while the delicate tints will please the most artistic and exacting taste. Countless tucks and plaitings are the preferred mode of decoration for this fabric, although laces and embroideries are introduced where an elaborate effect is desired.

Grenadines of the old-fashioned variety are shown, carrying out some novel ideas wherein the introduction of gold lends a note of distinction. In one kind the meshes are closely dotted with gold, while another shows merely a border effect in gold. Gowns of this material are made over soft Liberty or Louisine silks and are decidedly attractive.

Foulards are put forth in a most bewildering array, each more beautiful than the other. The soft, satin-like ground, which is one of the features of peau de soie, Louisine or satin Liberty, characterizes this season's foulards. Realistic floral patterns, graceful scrolls and softly blended Persian designs are invitingly spread for inspection, and from all these brilliant colors the sedate black and white and blue and white peep forth. A white satin-finished ground shows a scroll pattern of most graceful design in either pale-green, blue, heliotrope or black. A blue and white foulard of very soft texture is marked by interlaced blue circles, and next to this is placed an exquisite piece in which rich Oriental colors form Persian patterns. For these foulards rich laces, gauzy chiffons and embroideries are associated.

Crêpe foulard and Louisine foulard are recent importations of exceptional beauty. The former shows a tiny black embroidered dot on a white or colored crêpy ground, and the latter has a satin barré in one color, associated with two other colors, one the ground, the other the design. Printed Louisines are also of matchless beauty.

Decorative possibilities in the line of trimmings are indeed great. Of these the handsomest are perhaps the appliqué designs of costly rich lace set on bands of satin or panne or used as a scattering on boleros and sleeve puffs. On the whole lace is most extravagantly employed, and, strange to say, the heavier varieties, like Cluny, Irish crochet and Russian guipure, as well as point d'Arabe, are the favored ones. Venise appliqué and point d'Arabe both in cream and deep écru tints, are shown in floral and conventional designs in edgings, band garnitures and in the all-over varieties.

Russian guipure squares form a novel trimming, are shown in écru and black, and are appliquéd upon cloth gowns; the material may be cut away and either cloth of gold or silver placed beneath, or just the silk lining be permitted to shimmer through. The tendency to blend various trimmings has, if possible, increased, and when this is artistically carried out the result is certain to be a success. Rare lace, gauzy chiffon, jeweled bands and embroidery are often found together on one toilette.

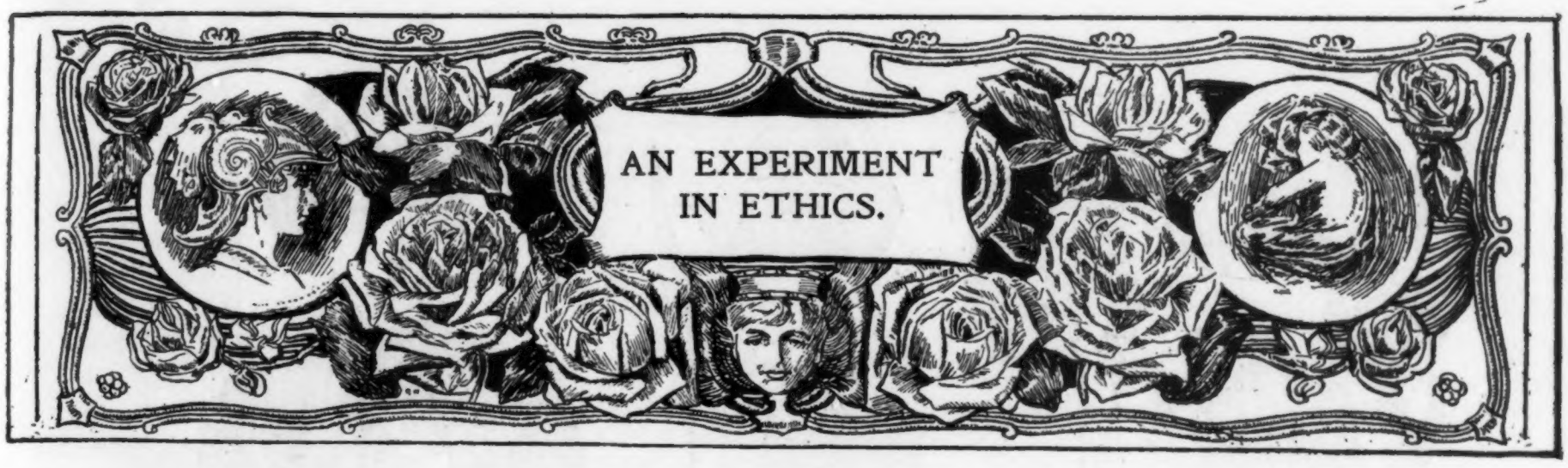
The very latest novelty consists of cretonne appliqué on linen and wash materials in general, the cretonne, of course, in colors, while the fabric which it adorns is either a cream or a rich, deep écru tint.

Two attractive and becoming hats are illustrated on this page; the upper one is of white tulle striped with straw braid and the brim is overlaid with black lace. The garniture consists of rose and red geraniums. The second is a carriage hat of light blue chiffon trimmed with a black velvet bow ornamented in the center with a rhinestone buckle. A frill of cream lace gracefully drapes the brim and bunches of pink button roses complete the hat.

For illustrations of the hats thanks are due Meyer Jonasson & Co.

AFTERNOON GOWNS.

(Described on page 15.)



"DEAR, dear," said Mrs. Markham dolefully to her friend and confidante, Madge Westoby, "it's really dreadfully dull since I married Dick! I can't get any one—men, I mean, of course—to flirt with me or take any notice of me."

"You show your adoration of your worthy husband too palpably, my dear," replied her counsellor, laughing, "and probably bore them into the bargain with dissertations on Dick's virtues. Men are just the same as women at heart, and can't bear to hear one another praised, especially by an attractive member of the opposite sex."

"I never thought of that," remarked little Mrs. Dollie Markham, opening her big blue eyes wide and stirring the boudoir fire pensively; "but I can't help adoring Dick."

"Of course you can't, you silly little goose," laughed Mrs. Westoby; "and I am the first to admit his adorableness. But if you want to keep your long row of cavaliers on a string as in your pre-hymeneal days, you'll just have to dissemble your delight at being Mrs. Markham."

"O—oh," said the little lady, struck with the new idea, "what fun! I can be just as nice and loving to him in private—I couldn't help that," she put in, parenthetically—"but pretend—of course, *only* pretend—to be bored with him in public. It would be such a joke just occasionally for a change! I think I'll try my hand on Magnac at The Elms next week to see if I've got out of practice. I used to be able to flirt quite nicely once upon a time."

"Ralph Magnac's scalp has already been hung up in your wigwam in the past, hasn't it?" asked Madge Westoby, smiling at her companion's promptness of decision.

"O, that was in my very young days," said the elderly bride, reminiscent of her single season and nineteen summers. "He's a very nice boy, though, and very nice looking," she added, inconsequently.

"Well, dear," went on Mrs. Westoby, "if you're going out again on the warpath after running the *parti* of the season to earth at St. Bartholomew's, let's hope you won't offend him and that the *morituri* will salute you satisfactorily."

"O, Dick won't mind," said his young wife, confidently; "he'll know I'm only practicing to keep my hand in for his sake. I'm sure he wouldn't like me to get rusty. But now, Madge, we must run off and dress, as Dick always likes me to dress early and talk to him, if he has been away from me in the afternoon."

"Sweet simple little soul," thought her friend, as she made her way to her room, "how deliciously innocent she is, and how delighted Dick'll be at her desertion! I wonder how he'll take it? I never saw two decently bred people so devoted before—not to say 'spoony.'"

And thus mused Madge, mindful of her own conventional ties of wedlock and the ever-complacent Charles Westoby.

* * * * * * * * *

"The Elms," the Parker's pretty cottage at Tuxedo, the following week was the scene of a very gay and festive party under the tutelage of Mrs. Parker, proud, plethoric and portly, and her wizened consort, who lived for everybody and everything, except his "domestic necessity," as he termed his weighty wife.

Owing to his influence and tastes, and his wife's excessive inability to do much but doze, their house-parties were always very lively, the guests paring off in suitable couples, except at such times when a common cause, such as the solemn summons of baccarat, called upon them to unite their forces.

Somehow from the first moment of her appearance about tea-time, Mrs. Markham, fresh in laces and furbelows, and Ralph Magnac, an amatory will-o'-the-wisp, seemed inseparable; and, despite her reputation for adoring her husband, the other men, including the merry host, envied her *cavaliere servente* his luck. But, being of a kindly turn of mind, that gentleman arranged that they should go into dinner together. Dick found himself told off to take in the dull daughter of a dreary matron of Scotch origin, but was more or less recompensed to find on his other side Mrs. Silas B. Massingham, the handsome and witty widow, whose charms were in ratio to her dollars.

But, though conscious of her attractions and for self-respect's sake playing up to her lead, Dick could not help constantly glancing across the table with puzzled eyes at his dainty little wife, who seemed to be on the high road to a furious flirtation with her old admirer, forgetful of her matrimonial devotion. And after dinner, when he found her the honey-pot of the masculine flies, with no more than a little nod and a flicker of a smile for him, he left the drawing-room and walked up and down the hall irritably, chewing his moustache as though it were biltong. At last, summoning philosophy to his aid, he strolled out on to the terrace to smoke a lonely cigar for the sake of his nerves; and, the night being fine and warm, tired of his aimless pacing, he threw himself on a seat near the conservatory.

A moment or two afterwards he was disturbed by voices through an open window somewhere near.

"Here's a 'comfy' corner, Mrs. Markham," said Magnac's voice.

"Oh, this is lovely," replied his wife's voice. "Let's sit down here. It's awfully nice to get back into the world again after vegetating like a respectable cabbage; but one wants a little quiet sometimes."

"Oh," asked Magnac lightly (and Dick could feel him raise his eyebrows by instinct), "have you found your solitude *à deux* a trifle boring then? We all thought you never gave anything a thought except Markham."

"Oh, Dick's a dear," broke in Dollie, with a sharp ping of conscience, like a moral Mauser. Then, remembering her self-appointed *rôle*, she went on, "but you want a little variety sometimes."

Dick muttered something under his breath.

"I'd thought you'd soon find the matrimonial chains chafe a bit," murmured Magnac, leaning forward a little; "they're an awful bore if you don't arrange not to see more than's necessary of each other."

"Ye-es," assented the devoted bride, dubious as to the limits of her part.

"Doesn't this remind you of that night in the conservatory at Mrs. Melville's dance?" went on Magnac, feeling his way tentatively.

"Hang it!" muttered Dick, deciding to eavesdrop no more, honor vanquishing curiosity, "I wonder what the deuce Dollie's up to?"

And he strode off angrily to the drawing-room and plunged headlong into a violent flirtation with the responsive relict of the Chicago contractor.

"Didn't you hear someone outside?" exclaimed Dollie, starting up guiltily and ignoring Magnac's leading question. "I thought I heard someone moving behind us."

"Not I," answered her companion, carelessly. "No one would be hanging about outside with so much attraction in-doors.

None the less, unnerved by her imagination, and finding her lapse into past customs falling flat, Mrs. Markham shortly afterwards insisted upon returning to the drawing-room, just in time to see the beginning of Dick's violent assault on the willing widow, who had espied no "eligible" in the house-party to suit her book.

She felt chagrined that he did not seem to notice her presence all the evening, but was kept busy warding off Magnac's attacks, he being only too ready to meet her far more than half way.

"Your husband seems struck with the widow, doesn't he?" he whispered, as he said "good night."

Dick, not to be outdone, merely nodded to her carelessly, saying:

"I sha'n't be up till late; we're going to play baccarat."

And the little bride retired feel-

NEW SILK WAISTS.

(Described on page 15.)

ing miserable and guilty, and wept herself to sleep in womanly fashion, her last waking thought being a tearful determination to expiate her neglect of Dick the next day by avoiding Magnac, and never to try to flirt any more with any one but her husband.

But it was not so easy to accomplish her purpose, as Dick, after sleeping late and declining to show responsiveness, avoided her all day, spending all his spare time with the widow, while Magnac made her life a burden by his persistent pursuit, puzzled in turn by her unresponsive behavior, but not to be deterred thereby, mindful of the graciousness of the previous evening.

And so the days went on, Dick hardening his heart, and Dollie not daring to call him to task, from an inward guilty feeling; and, though he began to get sick of the meretricious Mrs. Massingham and to long for the ways of his wife, he would not allow himself to show it.

"I thought Markham and his wife were such a model pair of turtle doves," remarked cynical Mr. Parker; "but it seems to be the old, old tale of convenience and cash-boxes."

"Yes," rejoined the sprightly lady, his temporary fascination, "it seems to be all widow with one, while the other drags Magnac in manacles."

At length one day after a week of mutual misery, the Goddess of Chance, kindly for the nonce, brought matters to a head by a simple circumstance. On a damp and dreary afternoon Dick was playing billiards alone with the widow, when, tiring of cigars, he ran to his room in the middle of the game to fetch a favorite pipe.

As he opened the door without warning, he heard the sound of sobs from the couch in the corner.

"What's wrong?" he asked, outwardly nonchalant, though his heart began to beat furiously. "Has Magnac deserted you?"

"O-oh, Dick," wailed his wife, breaking out into a fresh paroxysm of weeping, "ho-ow *can* you?"

He crossed the room, and took up his stand near her on the hearthrug.

"Dollie," he said, in a softer voice, "what's wrong? Aren't you enjoying yourself?"

"Oh, Dick," she sobbed, "you know I'm not. I've hardly seen or spoken to you for a whole week!"

"Well," he said, dissembling his agitation, "I thought you were tired of vegetating like a respectable cabbage, and wanted a little variety."

She started up and looked at him with tear-stained blue eyes which seemed to plead for mercy.

"I thought I'd give you a fair field, as it's such a bore to see more than necessary of one's husband," he went on almost brutally.

"Dick," she cried, jumping up with a frightened catch in her voice, "*where were you?*"

"Smoking on the terrace; but," he went on, "I only heard a little of your conversation, quite by accident. Then I went in again."

"Dick darling," she sobbed, trying to reach high enough to put her arms around his neck, "forgive me, forgive me; I didn't mean it a bit. Only I thought, you know," she continued, as he unbent a little to aid her intentions, enabling her to draw closer, "people would think us so silly; I didn't know then really how happy I was. I thought I wanted to flirt, as heaps of other married women do; but I found out almost at once I didn't. And then Magnac wouldn't let me alone—he didn't seem to understand; and you were *always* with that horrid, fast widow. Oh, Dick, I can't tell you how miserable I've been. Do forgive me, darling; I didn't think you'd mind."

"But I did, little woman," he said, bending down and kissing her passionately.

"I was only trying to keep in practice for your sake," she pleaded, gaining heart and smiling, Andromache-like, through her tears.

"Then don't try any more," he said decidedly, and then fell to kissing her again.

And between them they spent anything but a *mauvaise quart d'heure* making it up.

Suddenly Dick jumped up.

"Great Scott!" he exclaimed, "I forgot that woman in the billiard-room!"

After a hurried explanation, delayed by consoling kisses, off rushed Dick, to find Mrs. Massingham in the middle of a game with Magnac; and somehow his excuses were received with a certain coldness.

"And you have forgotten to bring your pipe after all!" finished up the widow sweetly.

"O Lord," muttered Dick, making the best of matters by a hurried rereat to his wife's boudoir, where he spent the rest of the afternoon.

That night Dick was deposed and Magnac reigned in his stead, in Mrs. Massingham's graces.

"Only a temporary aberration," commented Parker on the case, watching Dick and Dollie together; "and I can't quite fathom it. That 'turtle-dove' tale does not seem to have been a *canard* after all; it's only been a quarrel of lovers, or an experiment in ethics."

"And a renewal of love," chimed in his companion. "It must be the end of the rub, and there has been a fresh cut for partners, you know."

* * * * * * * * * *

"Well," asked Madge Westoby, when they were once more exchanging confidences, "what sort of a time did you have at Tuxedo? Did your flirtation come off?"

"It was horrid," said Dollie, decisively; "and you know I don't think it at all nice for married women to flirt," she continued, with matronly severity. "*I* am quite contented with my husband."

"Whew," whistled Madge mentally, "I wonder what happened!"

A SHIRT WAIST LUNCHEON.

A shirt waist luncheon is the latest fad of the New York girl. It may take place in a swell restaurant, a hotel or a home. A darkened room with glimmering lamps gives the best effect. The idea will appeal to the western woman who is practical and dislikes too much conventionality.

It is the thing to partake of luncheon with the hat on—the very latest thing, even the hostess wearing one. If you are invited to a luncheon be sure that you go in your newest hat, for the chances are that you will be invited to keep it on.

The dearest little clocks were given by a New York girl as favors at a recent luncheon. They were trifling little things in gold, bronze and silver, and were placed at each cover, the clocks wound and ticking merrily.

The particular feature of this shirt waist luncheon is that all must wear the shirt waist. An invitation may read something on this order: "After shopping be my guest at a shirt waist luncheon for four, at ——'s, at 1 o'clock." "A shirt waist luncheon in pink" will read the invitations, and the invited one will understand that she is not to wear red. Her shirt waist may be a dream in black velvet, set off with pink silk. It may be a lovely thing in blue, with a French touch of pink. It may be in tan, with pink bishop cuffs, but she must preserve a touch of pink.

The green luncheon is managed in the same way. The hostess, if she be a girl of taste, will select a color becoming to the majority of her guests.

It is quite the fad at a shirt waist luncheon to select a particular line of food. For example, a fish luncheon, which begins with a clam bouillon and progresses through the mazes of lobster, crab omelet and a whole fish for the pièce de resistance. The ices are served in the form of fish, and there are fish-shaped candies to follow. Besides a fish luncheon, there are other specialties possible, as, for example, a game luncheon, which can be so well selected that it is much less expensive than it seems. Then there is a sweet luncheon, in which everything is very feminine.

Little 3-year-old Minnie could repeat nursery rhymes and talk like an old woman. One day, having done something strictly against orders, her mother said: "Minnie, I really don't know what I had better do to you." Drawing a long breath of relief, the little miss said, "I'm awfully glad you don't, mamma," and marched off, taking it for granted that the matter was settled.

ATTRACTIVE SHIRT WAISTS.

(Described on page 15.)

VIII.—The Viennese.

LONDON is a factory, Berlin a large barracks, Rome a necropolis, Paris a brain. Vienna is an orchestra, moreover it is the capital city of pretty women. Mahomet should have placed his Eden there, for nowhere could he find houris more seductive. "I doubt," wrote Joseph Richter, "if there be more pleasure in Paradise than in the capital of Austria."

Vienna is the only capital of Europe which has a real aristocracy, rich, elegant, still holding jealously to the chivalrous virtues that were ever its guide, its caste distinctions and privileges, its traditions of dignity, of self-respect, of fidelity and loyalty.

The Austrian nobility has kept itself free from alloy; it numbers only some three hundred families, of which ten ducal houses have truly regal fortunes.

In Vienna there is a great mixture of races, and this, perhaps, explains the complex and strangely attractive Viennese character. The woman of Vienna partakes of the nature of her city, prepossessing, frank and captivating, easily winning admiration and love.

She has none of the lymphatic and passive nature of the woman of Germany, who, in the humorous words of Victor Tissot, "looks upon life as never-ending moonlight in an ever-green garden." It would be hard to describe more exactly the combination of exaggerated sentiment and extreme practical sense.

The Viennese has more Slav than German blood in her veins, and to this fact she owes her delightful vivacity, her exquisite distinction. She is tall, slender, supple, highly strung and naturally elegant; she has an arched foot and small joints. The lines of her figure are as correct and faultless as those of a Greek statue, her hair is magnificent, her teeth small and of a milky whiteness.

The complexions of some are a pure ivory or rather the delicate tea-rose tint of the Parisians; others are golden brown, like the north Italians, others again have the brilliant English coloring. The typical Viennese may be a radiant blond with skin of roses and lilies, or a brunette with the black eyes of the Orient, sweet and deep, in which lurks a touch of mystery. Others again are coquettish, with the impudent little noses and malicious eyes of the Parisian; all have the grace, the suppleness, the gliding walk of the upper class Parisian.

It is said of the Viennese, "skin of marble, heart of fire," and this is true. To love, to flirt, is as natural to the Viennese as flying to the swallow. Tissot says: "The Viennese have millionaire hearts, they will never become bankrupt." And no place is sacred from flirtation; it goes on pleasantly in St. Augustine's, the Imperial chapel, the Ring, the Graben, in parlors and at concerts. "The life of a Viennese," to quote Tissot once more, "is bounded on the north and south by love, on the east by music, on the west by dancing."

We must not think, however, that the existence of the Viennese is only one long holiday surrounded by laughter. Her coquetry is a natural leaning, not an art as with the Parisian, and for this very reason she is gayer, more simple, more amiable. Not needing to study her rôle of seduction, she has more leisure for intellectual occupations and for artistic pursuits.

In the social life of Vienna, even more than in that of Paris, woman's influence preponderates. She rules in the best sense of the word, and her rule means nobility of manner, delicacy of action and language, a general refinement in which the Court takes the lead.

Until heavy mourning overwhelmed the Imperial household, Vienna enjoyed the advantage of a real Court, where formality was tempered by affability. This fact explains the peculiar character of the highest social sphere of life in this paradise of elegance.

Furthermore, the entire population of Vienna, aristocracy, middle class and lower class, is always in a good humor, frank, cordial, careless, fond of pleasure and always ready to welcome any diversion. Every holiday in the year is celebrated with eagerness, and then the true national character unfolds itself.

The best time to form a just idea of the character and habits, the moral as well as the artistic life of Vienna, is on the first of October and the first of April. During the summer the entire city is transformed, the promenades are deserted, the big churches are empty, calm and grave, no longer filled with the sounds of the impressive service. The nobility retires to its magnificent country seats, the middle class to some of the fashionable watering places.

But in winter the entire spectacle is changed. Vienna has its stated hour when the world takes its outing, and the Ring, the Prater and the Graben are filled with a moving throng. The Graben is to the Viennese what the *boulevard des Italiens* is to the Parisians or Fifth avenue to New York. On foot and in carriages the fashionable world is seen at about three o'clock in the afternoon, the leaders of society as well as those of lesser rank arrayed in new, smart gowns that often set the style for others. It is an immense drawing-room where the whole world congregates.

But the high life, the swell Viennese society is not visible alone on the fashionable thoroughfares; we see their photographs exhibited among those of celebrities in all the large shops.

On the whole, the Viennese are perpetually on exhibition. The *grande dame* likes to be seen at concerts and in churches, or rolling by in her richly caparisoned carriages attended by the admiration of the multitude. Skating is a favorite pastime and the meeting ground of the skaters is the large *Eislauf*, which at night is a blaze of electric light. From four to six o'clock is the fashionable time when, to the rhythmic strains of waltzes and polkas, old and young glide along, taking evident pleasure in this favorite pastime. One part of the *Eislauf* is known as the "tory" corner and is exclusively reserved for those who have the right to ride in the Emperor's carriages.

To quote again a favorite author: "If you cannot pass your life in Paris the next best thing is to pass it in Vienna."

EVENING GOWNS AND WAISTS.

(Described on page 15.)

TUCKED TAFFETA ETONS.

(Described on page 15.)

TO TELL MATRON FROM MAID.

AT all smart functions in future, or wherever evening dress is worn, there is to be a distinguishing mark between matron and maiden. Unmarried women are to wear their bows, aigrettes or flowers on the left side; matrons on the right. It is only a matter of decoration, but fashion has decreed it.

In Paris and London the custom has been adopted, to the infinite satisfaction of the matrons, but not altogether to that of the unmarried women. What one of them cares to proclaim to the world at large the fact of her single blessedness?

Heretofore the only distinguishing mark between the married and unmarried woman has been the wedding ring, of no particular consequence at evening functions, where, with the exception of dinners, a woman's hands are never uncovered.

Now all is changed. Coiffeurs insist that madame must wear her aigrette on the right side of her head; mademoiselle on the left. If mademoiselle desires to enhance her beauty by a flower instead of an aigrette, let her have it by all means, tucked in with seeming artless grace, but let her make sure it is the left side of her profile she studies while arranging the effect, lest later on she be accused of endeavoring to seem that which she is not.

Dressmakers are following the same unwritten law with flowers or the huge chou bow so indispensable this season to all smart frocks. Let no unpracticed hand be so misguided as to imagine that this chou can be carelessly put on either the right or left side. Its proper adjustment is a matter of art; its inartistic adjustment is enough to ruin an otherwise chic gown. The size of the chou should bear some relation to the figure of the woman who is to wear it. It is prettiest made of lace, but may be of chiffon, or even silk or velvet if desired. Commonly, it is the size of a peony, of a contrasting color to the gown, and may have ends or not, as one likes. On a slender, flat-chested woman ends that fall below the waist line are most desirable; a woman of good curves, on the contrary, prefers the chou without ends. But with or without, on matron right or maiden left, the chou must be set down on one side of the bodice just below the "décolletage."

If all these hints are followed, we will in future be able to tell just who are budding belles and who are matrons, and will be able to evade the ubiquitous chaperone.

YEAR.

An Irishman has summed up the meteorological year of the Emerald Isle as follows:

Dirty days hath September,
April, June, and November;
From January up to May
The rain it raineth every day.
All the rest have thirty-one
Without a blessed gleam of sun;
And if any of them had two-and-thirty
They'd be just as wet and twice as dirty.

HOW TO WRITE LETTERS.

It is a gift to be "like yourself" in your letters. Some people write as if they were talking, and their letters are always welcome to their friends because of their strong individuality. For this reason it is a disastrous mistake to cultivate a "style" in letter-writing. Your letter should be a true likeness of your own mind, even if you have to make it brief. The genuine truth of your few lines will carry a message of reality to whomever they are sent.

Never write letters in anger; this is always a mistake. You may have righteous cause for anger, but do not write until the blaze has cooled and your temper has recovered its normal serenity. It is quite bad enough to say angry words; they may be forgotten or fall upon unheeding ears. Written words last.

A ready pen is a great helper in all the little affairs that fill a girl's life. Many and many are the blunders which can be straightened out by a tactful note written in just the right tone and sent promptly to the person aggrieved, or perhaps to one only a little ruffled by some contrary current of daily life! Many of the inevitable clashes that come from hurried conversation can be resolved into harmony by a letter, the simple expression of the second thought when it comes to the perhaps too empathic talker.

A RAY OF HOPE.

Mack—Doesn't Mr. Barker object to his wife becoming a new woman?

Wyld—No; he says anything is better than the original.—*Brooklyn Life.*

ATTRACTIVE TAFFETA SKIRTS.

(Described on page 15.)

MISS MARIE STUDHOLME.

Miss Marie Studhoime is one of the beauties of the English stage and was greatly admired on her recent tour in the United States. She is a firm favorite with London audiences.

TYPES OF ENGLISH BEAUTY.

LADY BEATRICE BUTLER.

Lady Beatrice Butler is noted as one of the most patrician and beautiful belles of the English aristocracy, and, like most of her countrywomen, excels in open-air pursuits. Her engagement to Major-General Pole-Carew was recently announced.

MLLE. DEVILLIES.

Mlle. Devillies' talent and beauty have placed her in the foremost rank of her art, and her playing has aroused countless audiences to enthusiasm, which certainly means a great deal, for Paris theatre-goers are proverbially critical.

TYPES OF FRENCH BEAUTY.

MLLE. YAHNE.

Mlle. Yahne is one of the first favorites of the theatre de l'Athénée in Paris, and is noted not alone for her talent and beauty, but for the exquisite taste displayed in her gowns.

SUMMER TAILOR MADES.

(Described on page 15.)

TO USE OLD HANDKERCHIEFS.

THE little embroidered collars that are worn now on the top of neck ribbons, and give such a dainty finish to a collar, can be made without any expense by simply using up the fine embroidered edge of handkerchiefs whose days of usefulness are over. Cut two sides from the handkerchief the size you require, and run a slantwise seam across each end to form the corners, then sew the strips into a straight band of muslin, and you have as pretty a collar as any you can buy.

TO WASH RIBBONS.

The most sure and successful way to wash all kinds and colors of ribbons. Take Ivory or any good white soap, spread the ribbon flat on a table or down the side of the bathtub, and scrub well with a nail brush and lukewarm water. When all the marks are scrubbed out, rinse carefully in many waters. Do not squeeze dry in a heap, but take the ribbon, single fold, between thumb and finger and press water down and out; pull each piece tight and straight, spread on a clean towel and when dry press between two cloths with very hot iron. If a ribbon is pressed when wet it usually turns out very stiff; by waiting until it is dry and using very hot irons it is soft and appears as when new. White ribbons must be washed separately from colored. Ribbons treated this way will be fresh and look like new for a long time. They can be washed as often as required or until the color is gone.

CHARACTER AND CHOICE OF COLORS.

Balzac once said that the way to gauge a woman's character was by her choice of colors, and that nothing expressed character so much as clothes. And he advised those in doubt as to how best they might reveal their innermost selves by their choice of garb, what garments and what tones they must wear. For instance, if one reader has a lively expression, pale coloring, red lips, tawny hair, and a round, full neck, she should place in her frizzled locks a crimson flower; her dress should be of red tulle, cut low to show the dazzling whiteness of her shoulders, long, floating sleeves of tulle, which will half conceal, half reveal her snowy arms, and a belt of red moire to encircle her flexible but not too slender waist. Never, under any circumstances, though, should she wear watery blues or ineffective drabs.

Description of Plates.

AFTERNOON GOWNS.
(Illustrated on page 4.)

Fig. 434.—Gown of white veiling. Vest and yoke of plaited chiffon. Lace collar. Sleeves of tucked taffeta. Bands of light blue taffeta. Skirt with inverted plait in front. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 435.—Gown of faïence blue satin foulard, figured with white. Blouse waist. Lace collar threaded with velvet ribbon. Lower parts of sleeves of white Liberty silk. Skirt with flounce and lace trimming. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 436.—Gown of white foulard figured with blue. Waist trimmed diagonally with lace. Lower parts of sleeves of white Liberty silk. Skirt ornamented with band of tucked foulard and lace. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

NEW SILK WAISTS.
(Illustrated on page 6.)

Fig. 107.—Waist of tucked taffeta trimmed with black velvet ribbon. Sailor collar with scalloped edge bordered with lace. Vest and lower parts of sleeves of plaited mousseline. Pattern, waist, 50 cents. Cut to measure, 50 cents extra.

Fig. 108.—Waist of tucked taffeta with extension vest pieces tucked diagonally and trimmed with black velvet ribbon and gold buttons. Stitched straps of taffeta over the shoulders. Lower parts of sleeves of plaited mousseline. Pattern, waist, 50 cents. Cut to measure, 50 cents extra.

Fig. 109.—Waist of tucked Louisine. Embroidered revers of contrasting color. Lower parts of sleeves of Liberty silk. Pattern, waist, 50 cents. Cut to measure, 50 cents extra.

Fig. 110.—Waist of tucked peau de soie. Stitched revers trimmed with velvet ribbon and buttons. Vest and lower parts of sleeves of plaited mousseline. Pattern, waist, 50 cents. Cut to measure, 50 cents extra.

ATTRACTIVE SHIRT WAISTS.
(Illustrated on page 8.)

Fig. 91.—Shirt waist of mercerized gingham. Tucked band outlines yoke. Pattern, waist, 50 cents. Cut to measure, 50 cents extra.

Fig. 92.—Shirt waist of mercerized gingham, tucked in clusters and trimmed with narrow ruffles. Tucked vest. Sailor collar. Pattern, waist, 50 cents. Cut to measure, 50 cents extra.

Fig. 93.—Shirt waist of pale blue madras. Tucked vest. Extension vest pieces trimmed with buttons. Sailor collar with tucking and embroidery ruffle. Pattern, waist, 50 cents. Cut to measure, 50 cents extra.

Fig. 94.—Shirt waist of white lawn, tucked in clusters and trimmed with lace insertion, edged on both sides with satin ribbon. Pattern, waist, 50 cents. Cut to measure, 50 cents extra.

EVENING GOWNS AND WAISTS.
(Illustrated on page 10.)

Fig. 437.—Waist of shirred chiffon, trimmed with a spray of roses. Sleeves of two puffs, edged with a ruffle. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 438.—Gown of mousseline de soie over taffeta. Décolleté corsage trimmed with draped berthe edged with roses. Skirt with two puffs and ruffle, divided with garlands of roses. Medicis belt. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 439.—Gown of black chiffon over white taffeta. Surplice corsage appliquéd with ecru Renaissance. Elbow sleeves. Skirt trimmed with two ruffles, lace insertion and lace appliqué. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 440.—Waist of crêpe de chine threaded with black velvet ribbon. Décolleté edged with plaited chiffon ruffle, bordered with ruching. Elbow sleeves. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 441.—Gown of crêpe de chine. Décolleté corsage slightly blouses over Medicis belt. Bolero and ruffle of lace. Gathered skirt, panel front, trimmed with lace and velvet ribbon. Pattern, waist, 50 cents: skirt, 50 cents. Cut to measure, 50 cents extra.

TUCKED TAFFETA ETONS.
(Illustrated on page 11.)

Fig. F.—Eton of tucked white taffeta, trimmed with Persian embroidery. Fronts faced with lace. Sleeves laced with velvet ribbon over gathered puffs. Aiglon buttons. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. G.—Eton of tucked black taffeta. Fronts faced with ecru lace. Aiglon collar. Narrow extension pieces of plain white satin with gold buttons. Persian embroidery. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. H.—Eton of tucked black taffeta, with tab fronts and ribbon lacing. Narrow gold and black braid. Aiglon buttons. Pattern, 50 cents. Cut to measure, 50 cents extra.

ATTRACTIVE TAFFETA SKIRTS.
(Illustrated on page 12.)

Fig. 232.—Handsome dress skirt trimmed with velvet ribbon. Flounce tucked at top, headed with braid of tucked taffeta. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 233.—Dress skirt with plaited flounce, trimmed with velvet ribbon. Panel front. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 234.—Dress skirt of tucked taffeta, trimmed with lace insertion and velvet ribbon. Panel front of lace. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 235.—Dress skirt of tucked taffeta and lace insertion. Panel front and flounce of plain taffeta. Velvet ribbon. Pattern, 50 cents. Cut to measure, 50 cents extra.

Fig. 236.—Dress skirt of taffeta. Panel front outlined with lace insertion and laced velvet ribbon. Accordeon plaited flounce. Pattern, 50 cents. Cut to measure, 50 cents extra.

SUMMER TAILOR MADES.
(Illustrated on page 14.)

A.—Cloth suit. Eton, trimmed with soutache in bolero effect. Stitched straps. Skirt plaited at hips and trimmed with soutache. Pattern, Eton, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

B.—Cloth suit. Bolero sans revers edged with Persian embroidery. Flounce skirt with panel front trimmed with stitching and embroidery. Pattern, bolero, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

C.—Cloth suit. Eton with tab fronts and ribbon lacing. Taffeta collar, edged with Persian embroidery. Panel skirt with lacing effect. Pattern, Eton, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

GRADUATION DRESSES.
(Illustrated on page 16.)

Fig. 442.—Dress of white lace, trimmed with taffeta straps. Ruffles of Liberty silk trim sleeves and skirt. Vest and collar of Liberty silk. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 443.—Dress of white organdy over white taffeta. Lace yoke extending into points to the waist. Skirt tucked in clusters, opens over plaited panels framed with lace. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 444.—Dress of white taffeta. Waist tucked in yoke and belt effect. Lace collar. Skirt trimmed with bands of insertion. Flounce tucked in clusters. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

Fig. 445.—Dress of white lawn. Surplice waist trimmed with lace appliqué. Skirt with double overskirt tucked in clusters and ornamented with lace appliqué. Belt of white panne. Pattern, waist, 50 cents; skirt, 50 cents. Cut to measure, 50 cents extra.

NOVELTIES FOR THE TAILOR GIRL OF 1901.
Issued with *Les Parisiennes.*
(Illustrated on pages 18 and 19.)

E 1.—Cloth gown. Extension vest pieces and collar of tucked taffeta. Stitched straps. Flounce skirt, panel front.

E 2.—Cloth gown. Fitted jacket with vest effect and collar inlaid with taffeta. Soutache braiding.

E 3.—Cloth gown. Postilion Eton. Skirt with plaited back.

E 4.—Raglan box coat of light biscuit cloth. Stitching.

E 5.—Gown of check material. Collar and cuffs of tucked taffeta. Skirt with panel front of plain cloth. Velvet piping.

E 6.—Fitted jacket. Velvet collar. Revers inlaid with taffeta.

E 7.—Cloth gown. Bolero, trimmed with buttons. Embroidered collar and extension vest pieces. Panel skirt.

E 8.—Gown of light cloth. Bolero trimmed with stitching and lacing. Sailor collar inlaid with taffeta. Princess skirt with flounce.

E 9.—Cloth gown. Velvet collar. edged with narrow gold braid. Stitching.

E 10.—Cloth jacket. Fronts faced with white moiré. Stitching.

GIRLS' FROCKS.
(Illustrated on page 22.)

Fig. 446.—Sailor suit of dark-blue flannel. Double sailor collar, one of white flannel, the other blue, trimmed with braid. Gathered skirt. Pattern, suit, 75 cents. Cut to measure, 25 cents extra.

Fig. 447.—Dress of pale blue mercerized gingham. Blouse waist tucked in clusters. Collar scalloped and edged with embroidery insertion. Sleeves trimmed to match. Skirt tucked in clusters and trimmed with embroidery. Pattern, dress, 75 cents. Cut to measure, 25 cents extra.

Fig. 448.—Frock of striped gingham. Revers of plain gingham edged with embroidery. Turn-down collar and sash of taffeta. Pattern, frock 75 cents. Cut to measure, 25 cents extra.

Fig. 449.—Frock of pink batiste, also suitable for veiling. Waist trimmed with embroidered batiste. Gathered yoke of plain batiste. Skirt trimmed with two ruffles edged with ruching. Lace insertion. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

DRESSES OF VEILING AND CASHMERE.
(Illustrated on page 24.)

Fig. 450.—Dress of silk striped veiling. Yoke of tucked taffeta. Scalloped berthe trimmed with stitching. Velvet ribbon. Pattern, dress, 75 cents. Cut to measure, 25 cents extra.

Fig. 451.—Dress of white cashmere. Tucked yoke. Lace insertion. Velvet ribbon. Skirt with narrow ruffle. Pattern, dress, 75 cens. Cut to measure, 25 cents extra.

Fig. 452.—Frock of pale blue veiling. Waist trimmed with lace insertion and ruffle. Skirt with three ruffles headed with narrow insertion. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 453.—Frock of white cashmere, trimmed with scarlet braid. Bretelles of narrow lace insertion threaded with black velvet ribbon. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

(Continued on page 28.)

GRADUATION DRESSES.

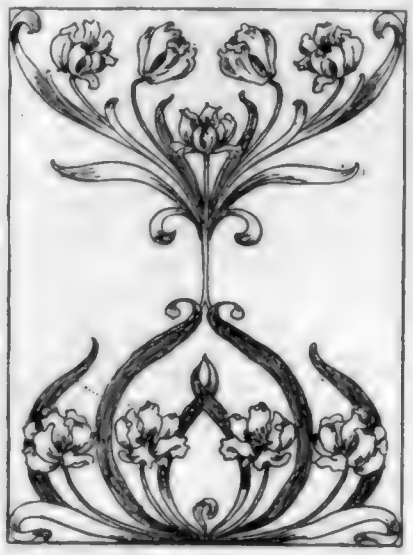
(Described on page 15.)

FLOWERS IN EMBROIDERY.

THE present article touches by way of suggestion on a branch of embroidery which opens on one of the most alluring aspects of the art of needlecraft, viz., embroidery "from Nature," so to speak. One is often struck by the way in which workers miss their opportunities by proceeding on the "no eyes" principle of the boy in the old story. Everyone who embroiders usually selects flowers as a subject, and yet how comparatively few there are who, while engaged on working a flower design, will gather a handful of the blossoms and, studying them, will endeavor to reproduce, as faithfully as may be, the exquisite forms and infinitely varied tints of Nature's own models. Once realized, the delight of thus drawing one's inspirations from the fountain-head

TULIP.

will increase a hundred-fold the actual pleasure of working and render tediousness an impossibility. Flower embroidery is always fascinating if pursued as a pastime, and in striving to catch something of the velvety bloom and matching some of the delicate colors of the living pattern, there is a particular charm, for Nature is the most interesting of teachers, and in going to her for a lesson the dulness of detail vanishes and repetition ceases to be wearisome in the wonder and delight of the never-failing fund of variety and novelty she will provide for us.



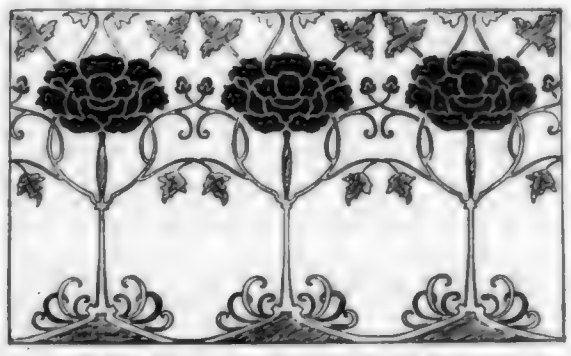
ADAPTATION OF THE TULIP TO A DESIGN FOR A SCREEN PANEL.

A very happy example of embroidery from Nature is a quilt formed of squares of linen, on each of which the worker had portrayed simply and naturally, in embroidery, one of the wild flowers growing in her own neighborhood: violets, dogwood, jack-in-the-pulpit, poppies, bluets, etc. Their method of treatment was sufficient proof of the true knowledge the designer had acquired from careful study of their various characteristics. The idea is a delightful one, and to many workers may prove full of suggestions as an embodiment of memories of some country home, or of a sojourn among the woods and fields. In this instance, of course, the embroideress was also skilled with her pencil, but it is equally possible and profitable to call Nature to our aid in the working of designs not our own. She will enhance indescribably the interest of working a good

PEONY.

design, and will infallibly point out, if we have eyes to see and intelligence to profit by her leading, the defects of a faulty one.

Workers who are possessed of the gift of originality, or who are endowed with an average amount of artistic perception, will not be slow to feel the desire to strike out a line of their own and to evolve designs for themselves, and here it is that the study of Nature is the truest and surest guide to good achievement. Without it, indeed, in the special branch of flower embroidery, no result can be attained that is worth aiming at. This is not the place to enter upon a discussion on the subject of conventionalism, but it



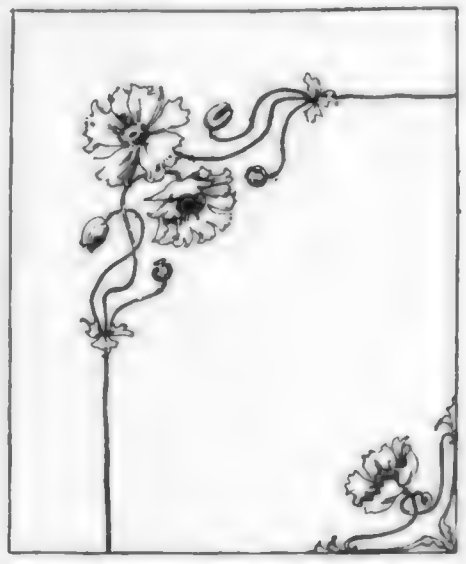
DESIGN FOR A FRIEZE, ADAPTED FROM THE PEONY.

must be borne in mind that decorative art implies conventionality, and that true conventionality implies the fullest knowledge. Ruskin's "noble conventionalism," it will be remembered, consists in "stopping short of Nature, not in falsifying Nature," and the stopping short means that knowledge has been acquired sufficient to determine when and how such limitations are demanded. Conventionalism is not the disfigurement or distortion of Nature, but, properly carried out, is the quality which enhances the interest and beauty of a design from Nature. Therefore, in enlisting in our service, as schemes of decoration, the flowers of the field or of the garden, the first step should be to study them closely, not at one time only, but at all stages of their growth, and then, having gained an intimate knowl-

POPPY.

edge of and acquaintance with the suggestions which Nature has placed at our disposal, consider well how these suggestions may be applied to purposes of ornament. Illustrations of the principle indicated are given in the accompanying beautiful designs for floral embroidery.

In the first of these a tulip has been selected to form the scheme of decoration for an embroidered panel for a screen. A study has been made first of all of the blossom exactly as it was seen growing. Its adaptation to the required purpose is shown in the screen, in which it will be seen



BORDER DESIGNED FROM THE POPPY.

that the natural forms are reproduced—simplified indeed, but following the original with absolute fidelity of characteristic line and curve.

NOVELTIES FOR T[illegible] TAILO

Issued w[illegible]es Parisie[illegible]

(De[illegible]on page [illegible]

FOR T[illegible] TAILOR GIRL OF 1901.

Issued w[illegible]es Parisiennes."

(De[illegible]on page 15.)

THE HOME DRESSMAKER

CONDUCTED BY MLLE. PRATIQUE.

HOW TO CUT AND FIT A WAIST-LINING.

ONE of the most important features of a good-fitting waist is a perfectly fitting waist lining, and the smallest and apparently least significant detail has to be carefully considered if a satisfactory result is to be obtained. In this article instructions are given for the completion of the lining.

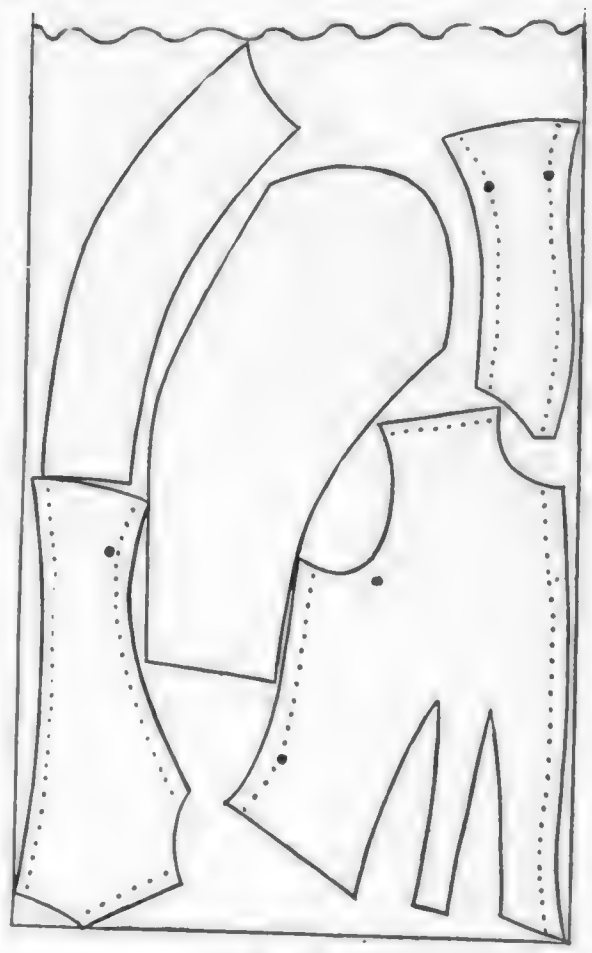
Dia. I.

Only such lining materials as are firmly woven and contain little dressing should be selected. A further test of excellence may be made by folding a crease, and if this crease is retained the choice is a safe one. Percaline and taffeta linings are best for waists. Cotton linings come folded lengthwise, but in cutting, the body portions are sometimes cut crosswise, the lengthwise threads being stronger than the crosswise, and, consequently, better able to sustain the strain of the body. Sleeve linings are cut lengthwise. Silk linings, being narrower than cotton linings, are always cut lengthwise.

After cutting the lining, placing the pattern on the material, according to Dia. II., baste the different parts together, beginning by joining the center seam of the back, then the side forms, and next the under-arm gore. Then baste the darts of the front and join these to the under-arm gores. All seams should be basted from the waist line up, with the exception of the darts, which are basted from the point down. Sleeves must be basted together as carefully as a waist, because, if they do not receive the proper attention they will twist on the arm. After the sleeves are basted, try them on and see if they fit smoothly before basting them into the body. If the inside seam twists at the hand, open the back seam and pull up the undersleeve until the twist disappears. This is a common occurrence and is often caused by an improperly cut pattern or carelessness in cutting or basting.

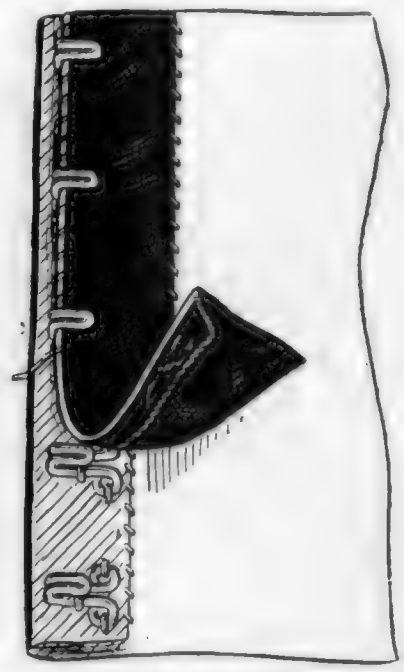
Light-colored linings are not satisfactory for dark materials, unless the lining is made and worn entirely separate from the outside material, as slips, guimpes, etc.; but where the two are joined in one seam, the latter is liable to stretch along the machine stitching and show the light fabric beneath. The most suitable lining for dark fabrics, aside from the fact of its being joined or not joined in the seams, is a fine double-faced lining material which is black on one side and light on the other, the dark side facing the dress fabric and the light side toward the inside. In basting, as well as in stitching, the utmost care must be exercised to follow the curves of the seams exactly, because if this is not done a perfect fit will certainly not be the result.

In basting the lining, it is advisable to proceed as shown in Dia. I., *i. e*, have the shoulder seams



Dia. II.

and the under-arm seams turned toward the outside; this will greatly facilitate the fitting, because alterations are more readily made when the seams are basted in this manner, and when the alterations, if any, are completed, the seams in

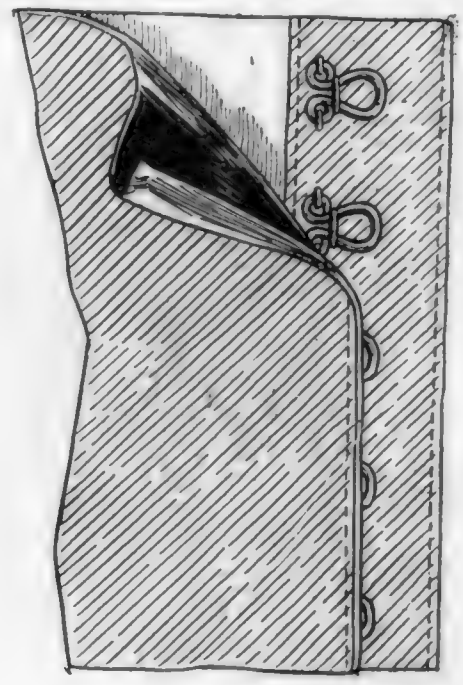


Dia. III.

question are easily ripped and re-basted properly. Aside from the fact that the altering is easier, the gain in time is also obvious, as it takes a great deal longer to rip and re-baste a seam than to proceed with the seam already prepared for alteration.

Dia. II. illustrates how the pattern is placed on the lining, two and one-half yards being required.

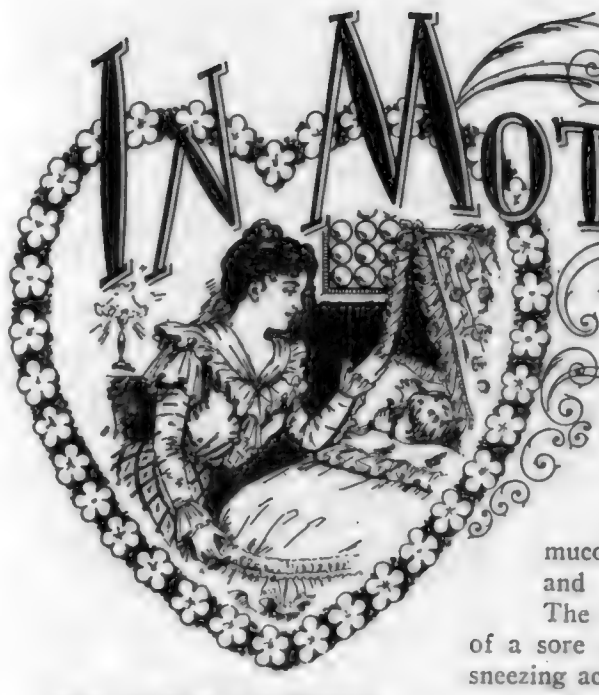
Dia. III. and IV. show the adjustment of hooks and eyes. This needs a great deal of attention, because, when they are not properly placed and fastened, the edges of the garment will gap, and consequently ruin the effect. Some seamstresses prefer to sew the hooks on one side and



Dia. IV.

the eyes on the opposite, while others prefer to sew them on alternately. The latter is considered the best method for such hooks as will readily open.

To prepare for sewing on the hooks and eyes, the edges of the garment are turned over and stitched in place, as per diagrams. Then a strip of material of sufficient width is cut and adjusted in such manner that the stems of the hooks are covered, stitching down each edge of the strip, as shown in Dia. III. The same method is followed in the treatment of the eyes, which must first be firmly sewed to the garment.



CHILDREN'S AILMENTS—MEASLES.

THERE is an old-fashioned opinion prevalent in some households, but happily now gradually disappearing, that there are certain diseases, such as chicken-pox, whooping-cough, measles, mumps, and even scarlatina, which all children must necessarily undergo, and one even occasionally hears of misguided parents and nurses who, when such a complaint as measles attacks one of the children in the family, will place other children in the same room, in order that they may take the disease, and "get it over." As a matter of fact, many children, especially those who live amid healthy surroundings, grow up without ever contracting any of these ailments, and the general spread of knowledge in the direction of hygiene has considerably modified the popular idea that such affections are "part and parcel" of the upbringing of children.

Measles, which is, of course, a very contagious disease, seldom proves fatal. At the same time, it is always a wise and safe precaution to call in the family physician when any affection of this kind manifests itself in the household, and the hints given in this column for the benefit of parents are only intended to supplement the advice of the doctor. Every mother should make it her duty to become acquainted with the symptoms of those ailments to which children are liable to fall victims, so that she may speedily detect warning signs, and be ready to adopt precautionary measures until the doctor arrives.

With measles, as with many other complaints of childhood, intelligent nursing and careful dieting are very important aids towards a satisfactory cure, and when serious complications follow, they are nearly always due to neglest in these particulars.

The symptoms of measles generally make their appearance about eight days after the child has been exposed to infection. The patient appears feverish and languid, and there are frequently fits of shivering. There is thirst, loss of appetite, and sickness. The eyes become red and watery, and there is a discharge of thin, watery fluid from the nose, the mucous membrane of the nose and throat being inflamed. The child generally complains of a sore throat, and coughing and sneezing accompany the above symptoms. About the fourth day a rash appears on the forehead and sides of the face, in the form of small pimples, which multiply very quickly, and run together into crescent-shaped patches. The rash then spreads to the arms, then to the body, and gradually reaches the lower extremities. After a few days the eruption disappears.

The temperature in measles does not often rise above 103° F., and in mild cases may not be more than 101° or 102°; the higher the temperature the more danger. The pulse may quicken to 130 or 140. The incessant cough is very trying to weakly children, and sometimes convulsions occur. If violent diarrhœa appears, it may become a dangerous symptom, but in a moderate degree it is not injurious.

In the treatment of measles, the great point is to keep the child in a room of even temperature, but properly ventilated, and free from all danger of draughts. The little patient is best in bed for the first few days; and the room should be slightly darkened, as there is always some inflammation of the eyes and eyelids, and sensitiveness of the eyes to light. A hot bath in the bedroom at the onset of the disease is advisable, and the child, after being quickly dried with warm towels, should be put to bed. If there is much irritation of the skin, apply cold cream of the best quality to the face, and carbolated oil to the body. At first, solid food must not be given, but let the child have as much milk as he desires; also barley water. Chicken broth and beef tea should form the staple diet for the first day or two. A gentle aperient may be required, but this need not be given unless necessary. When the rash is out, the fever subsides, and the tongue clears, a little chicken or mutton may be given. If there is much weakness and depression after the fever has gone—that is to say, in the convalescent stage—a quinine tonic may be given, and in all cases cod-liver oil twice a day, an hour after meals, is advisable. Most children will take cod-liver oil in the form of an emulsion. When the child is able to go out, see that he is warmly clothed with flannel next the skin. A change of air is generally advisable, and a moderately bracing seaside place should be chosen.

* * *

THE CARE OF BABY'S NAILS.

If the mother would preserve the beautiful contour and texture of her baby's soft little hands she cannot begin too early to care for them. As it is, however, few girls ever own a manicure set until they are young women. By that time, as often as not, the hand is beyond reclaim. Baby's finger nails should be trimmed neatly and carefully from very birth. During the first year this will be sufficient, but from that time on the mother will give them a five minutes' treatment at least once a week.

Any little detached cuticle about the base of the nails must be trimmed off from day to day with the tiniest and brightest manicure scissors obtainable, and the flesh about the nail pressed away from it with a soft, old piece of linen. In this way the tender, delicate flesh about the finger tips will become firm and hard, and the child will not suffer from that painful affliction known as hang nails. This, while commonly regarded as a most trivial thing, is, nevertheless, often the cause of much graver troubles, ending in nervous diseases and blood poisoning.

Where a baby's nails have been properly trimmed from birth the habit of nail biting is never contracted. Where it has already been formed, however, the mother can overcome it immediately by putting the child through a careful course of treatment. If the nails are tough enough to stand the operation they will be filed instead of cut with scissors, and at first they will be kept very short.

Something will be done every day, even if it is only to rub them gently. As biting the nails is a purely nervous affection it is imperative, in aggravated cases, to put the child under a physician's care. If baby should suddenly display a voracious appetite for its finger nails, as is often the case, even in infants, you can depend upon it that something is not right, and the physician will probably tell you that the food is not agreeing with it.

Each time after the hands are washed a good plan is for the mother or nurse to not only press back the flesh about the base of the nail as already described, but to also press the tips of the fingers very firmly on either side of the nail, and the result in a few years will be the beautiful tapering finger tips so rare and so much coveted by everybody, especially every woman.

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GIRLS' FROCKS.

(Described on page 15.)

Correspondence

FOR the interest and benefit of our readers we will devote such space as may be found necessary to questions and answers appertaining to *Dress, Dressmaking, Millinery, the Toilet, Toilet Articles and Society Customs*

SPECIAL NOTICE: Our readers are requested to send us suggestions or requests for fancy work that they would like illustrated and explained. All requests will receive attention as promptly as possible in our correspondence columns, and if sketches are sent us, drawings will be made and illustrated.

GENERAL RULES.—The following rules must be complied with by correspondents, otherwise their letters cannot be attended to:

1st.—Questions upon different subjects to be written on separate sheets of paper; write plainly and on one side of sheet.

2d.—All letters must give name and address of the writer, *not for publication*, as we use the nom de plume or name you wish us to print with the answer to your questions. (Do not forget to write this under question.)

3d.—Questions relating to dress should give personal description as to age, height, blonde, or brunette.

4th.—Answers cannot be sent by mail unless return postage is enclosed.

Mrs. L. D. S., Wis.—The pattern you have will be suitable for the taffeta slip, but you will need a different one for the net overdress. You have not enough net to make as many ruffles as you suggest, so we would advise you to make just two ruffles and head the top one with several rows of satin baby ribbon run in and out of the net. Or if you prefer velvet ribbon trim each flounce with two or more rows, according to the width you desire. Do not by any means seam up the net and taffeta together. They should only be joined at the waistband, and if you are careful to place your pattern on the straight of the net you will not find it drag. The pattern will do for a cotton or linen dress, but not for cloth. You could lengthen your silk skirt with cloth, the combination of the two being very fashionable just at present. Nun's veiling will not be as practical, and if you choose a lightweight cloth you will not be disappointed.

Miss F. S., New York.—We are afraid that you must resign yourself to spend a good deal of time over the cording of your skirt, as there is no other method by which you can do it than the one you mention.

Miss Nellie B., Conn.—White materials, without number, embroidered effects and soft-finished piqués, are displayed everywhere. Rumors to the effect that this will be a white season are heard on all sides. Piqués are decidedly light in weight, soft in finish, and in new patterns there are basket and cord effects in white, colors and fancy mixtures. The ducks are also lighter in weight, the lawns almost sheer in their fineness, and the embroidered French mousselines as flimsy as lace. So you see your preference for white is the height of fashion this season.

Miss Annie S., Wis.—Teagowns are not as appropriate for a young unmarried lady as teajackets. Small overlapping collars of fine hemstitched lawn are worn with silk stocks. Dark velvet collars are not becoming to colorless faces, and the light collars will not soil as easily as you imagine, if you use the ones of lawn.

Mrs. E. D., New York.—Waists of lace insertion are made of Valenciennes or Mechlin about an inch and a quarter wide, the lengthwise rows alternating with a cluster of fine tucks, bands of plain lawn or embroidered insertion of the same or narrower width. The lace is always set in or incrusted so as to show up transparent. In stitching lace do not use too small a stitch, as this is apt to cut the lace.

Mrs. A. J., Vt.—Sailor suits are very much worn by little boys, and can be developed of heavy linen or crash with good results. Blouses for boys are usually made of lawn, nainsook or gingham. If of lawn they are trimmed with lawn embroidery. Nainsook embroidery is selected for nainsook blouses, and the heavier Hamburg embroideries for gingham. The open-work Irish point embroidery that closely resembles lace, is also much used. Blouses for boys are also made of piqué, duck and percale.

Mrs. L. D. T., Tenn.—A white front would not be as effective as ivory or deep cream, and silk would not be as nice for summer as mousseline de soie with tucks and insertion. The most useful hat would be a Tuscan, with black tulle, gilt buckles and a few very pale pink roses under the brim. A plateau hat of shirred chiffon is undoubtedly becoming to youthful faces, but it can hardly be called serviceable. A white sailor with a blue band will do for the blue suit. Choose either white, mastic or gray gloves and a white veil. Your cape will do nicely. For the blue gown a collar of white cloth or corded silk would answer, as the trimming is blue and white braid, but why not have a blue collar like the dress? The revers could be blue with stitched edges, supplemented with removable revers and sailor collar of lace tucked down.

G. M. S., Pa.—You can take the gloss from satin duchesse by sponging with equal parts of black tea and vinegar. Shake until dry and then press with a moderately hot iron. Another good process is to rub each piece with a coarse flannel and then sponge the silk with hot coffee, to which a little ammonia has been added. Then rub dry with a clean flannel cloth. After putting the silk through this process, sponge it off with a piece of flannel dipped in alcohol. Roll it smooth and tight on a round stick and let it dry.

Mrs. Geo. D., Iowa.—You do not make your plaits sufficiently near the back, nor give enough width for the skirt to go well round to the back, and the consequence is that the plaits do not lie straight nor meet in the center. It should not be necessary to put elastic at the back to hold the plaits in place, they remain so without elastic if properly arranged. Elastic is quite useless unless there is sufficient width to cover the figure. The easiest way to test the width is to put the skirt on the band, leaving only two inches at either side of the back. Then fit on the skirt and pin down the back, leaving the skirt quite easy round the figure. In this way you will have no difficulty in arranging the plaits satisfactorily.

Lillie F., Mass.—The grenadine is altogether too solid for evening wear over a color, especially blue; if you choose red it might do, as enough of this color would show through to make it attractive. Or even pink is better than blue. You could not wear an all-blue or pink or red bodice with that skirt.

Mrs. D. T., New York.—Rip your skirt apart, recut according to a new up-to-date pattern with the stripes running down the skirt, and then add your flounces to the bottom. Make the slips perfectly plain without any frill. Lace bodices usually have transparent yoke and sleeves. If you require both high and low lace bodices, you must have two, and naturally, also, two slips. Or the cream bodice could be made with a bolero of lace and a square yoke attached to a high collar, forming a guimpe. Black would spoil the dress.

Miss B. D., Mass.—You say that you have been in the habit of using eau de Cologne as a face lotion. I can only say that I am surprised that you have not ruined your complexion altogether, and its present condition is largely due to the application of this strong spirit to the skin. Eau de Cologne should never, under any circumstances, be used in a pure state as a skin cosmetic. It may sometimes be employed with advantage if largely diluted with rosewater and glycerine, but even when so diluted it does not suit all skins.

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DRESSES OF VEILING AND CASHMERE.

(Described on page 15.)

A KEEPSAKE LIST.

THE wisest woman I know is not a college graduate; she is only a delightful creature whose wisdom is what one may call every-day wisdom.

She adapts means to ends with such absolute fitness that the circumstances of her life, various as they are, fit as perfectly as the joined and doweled and glued and lacquered compartments of a Chinese jewel-box.

And, after all, this is the kind of wisdom that we all need—the wisdom of daily life, the best possible combination of all its multitudinous happenings. If the groundwork, the little patches of experience which make up life, are matched with practical cleverness, then, and then only, one can fly over and above them in an atmosphere of clear and perfect enjoyment.

My "cleverest woman" does this; and what a bird she is in the sense of freedom! Always ready for companionship, always ready for social opportunities, always gay and fresh and sympathetic, simply because she has time to be; and the time exists because it is saved in advance—there is always a reserve of it. Everything that must inevitably be done, or ought unquestionably to be done, is done beforehand. And that brings me to the keepsake list.

It is written in a flat black-covered book which is kept in a semi-private locked drawer of a much-used desk. There is a small label pasted on the outside cover, which says plainly, "Keepsake List." and it is one of the first things that would come to the hand of the nearest friend or member of the family to whom it should fall to assort and destroy papers suddenly become unnecessary by the "moving on" of a human soul. It holds all the small bequests made from day to day and week to week while my wise friend is yet in touch with life—things which would seem trivial and burdensome in a legal disposition of one's accumulations.

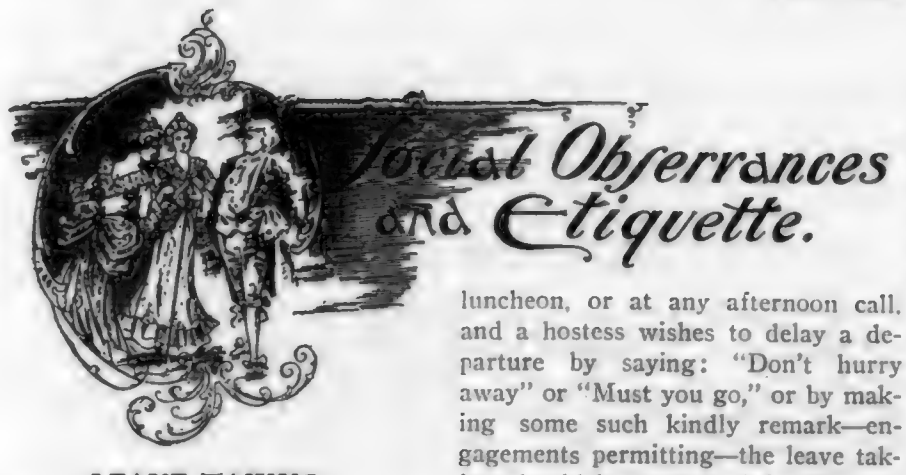
A book, a picture, a ring, a brooch, a chair, a desk, an old bit of china or needlework—all, or any, of these go into the keepsake book; anything durable in its nature which is especially appropriate to the circumstances or in accordance with the taste of some one who has made up the human surroundings of the one who prepared these small memoranda.

It seems to me a beautiful thing to do, as well as to have done. It is full of appreciation and discriminating tenderness in the doing, and will bring a harvest of tender and grateful remembrance when the doing is past, and it comes to be among the things which are finally done—done without possibility of change or addition or recall.

* * *

GOOD AND BAD FAIRIES.

At a famous women's club a discussion has lately been raised as to whether men and history have been influenced more by bad women than by good women, or *vice versa*. It was maintained that history shows the good woman to have had quite as much power as those of notorious character, but that although Man likes to boast of his admiration for the gentle, patient, modest woman who is a devoted wife and mother and a good manager, it is the unscrupulous, showy, extravagant, worthless woman who really attracts him. The reason alleged is that the good woman does not set herself out to be interesting; or rather it should be said that she is too retiring and modest to be interesting. Beauty has not been a characteristic of all the women who have swayed nations and ruined men. It would be possible to name many who have been very ordinary in appearance, but who have ruled by their brilliancy of manner, their tact, their sympathy with men. That men are simply attracted by their wickedness and personal beauty was denied by the speakers on this occasion—indeed, it was maintained that Man speedily tires of such women—but it was freely admitted that the really dangerous type of female who proves irresistible to the really weaker sex are the Aspasias and Cleopatras whose brains and tact and charm of manner are even greater than their beauty. Still, man's ideal woman is always the keeper of the home, the little mother, the helpmeet. That he falls from this and sinks to low levels is not the fault of those who would realize for him these ideals, and when he does fall he is always the more ready to acknowledge the beauty of the better life of the home-keeping women. This, at least, was the opinion of the distinguished members of the women's club where this subject was discussed, and it is creditable to the sex that it was treated with such obvious fairness.



LEAVE TAKING.

THE majority of people are equal to entering a drawing-room and to greeting their hostess with a certain amount of readiness and self confidence. They are invited guests, they take their welcome for granted, or they are returning calls received; anyhow they have the key of the position and they are not called upon to make a decision as to whether they shall do this or that. They have to make themselves agreeable to the best of their abilities, but this is understood beforehand, and does not come upon them as a surprise. The exercise of judgment is brought into play, or the proof of the lack of it evinced at the critical moment of departure, and to determine this moment with acumen demands a goodly array of valuable qualities which some possess in a far lesser degree than do others. There are people who never know when to take leave and who stay on and on in a desultory, uncomfortable manner, having nothing particular to say and no reason for remaining, except that they cannot get themselves away. These uncertain ones require a little assistance from their hostess in the matter of hastening their departure, but she is generally reluctant to "help them over the stile" for fear of being considered inhospitable. It is not every hostess who dares to say to one of these lingerers: "I know you want to say good-by, so I will not detain you a moment longer," although this is the spirit in which she would like to speed these parting guests were it conventional to do so. Actual engagements, whether of a social or business character, are great aids in determining the moment of departure. But even when these exist, abrupt leave takings have to be guarded against to avoid creating an undesirable impression—that is to say, to break off or to break into a conversation suddenly, with a hurried good-by, is the reverse of complimentary, and a little care should be taken to do neither of these things. An engagement may, as a matter of course, be put forward as a reason for an early departure, but it is to the hostess that this should be said when shaking hands with her.

There are some unwritten laws with regard to time at which departures should be general, and of which most people are cognizant; but even these are subject to exceptions and variations and are regulated by a hostess' wishes. For instance, should a visitor rise to take leave after luncheon, or at any afternoon call, and a hostess wishes to delay a departure by saying: "Don't hurry away" or "Must you go," or by making some such kindly remark—engagements permitting—the leave taking should be postponed for the moment. At afternoon At homes, at dinner parties, and dances, these persuasive words are seldom addressed to parting guests, as they leave early or late, as best suits their convenience, within the given time, which must not be outstayed, save by request of host or hostess, and here also the few minutes asked for—it really amounts to no more—should not be lengthened out to half or three-quarters of an hour, for fear of occasioning regret rather than satisfaction on the part of so friendly a hostess.

There is a disposition on the part of some inconsiderate visitors to somewhat bore their friends by lengthening afternoon calls into visitations of an hour or an hour and a half's duration, regardless of the claims of other visitors or of the time of the long-suffering hostess. They cannot be told in so many words that their visits are over long: they are more culpable than those who do not quite know how to get away quickly, and so stay on, but they simply remain to suit their own convenience, oblivious of that of their hostess.

It is very easy to err in the opposite direction, and to make so brief a visit that a hostess feels it is but a matter of duty, and not one of pleasure. As a rule, if time is so precious that only a short ten minutes can be allowed in which to make a call, it had better be deferred until a more convenient opportunity. Nervous people sometimes make this mistake; they cannot think at the moment of anything further to say, and so say "Good-by" and beat a hasty retreat. Others make these uncomplimentary short calls from indifference and lack of interest in those called upon, or from press of engagements, or again from anxiety lest their horses should be kept too long in the cold; this latter motive is so good a one that it might be fearlessly expressed did not the dread of appearing to put on "side" deter them from mentioning the fact that they have horses to drive.

CORRESPONDENCE.

Mrs. L. S., N. Y.—An invitation to a breakfast is the same thing as an invitation to a luncheon, for it is in reality the same meal. It is more or less a formal affair, and it is, of course, as necessary to be punctual as at a state luncheon or dinner.

Hostess.—A formal dinner varies in length and in number of courses from year to year—that is, it is sometimes fashionable to have a dinner of many courses, and again it is the fashion to have only a few courses. Eight or nine courses should be the limit, but, of course, this could be enlarged indefinitely. Some people serve champagne after the first course and no other wine, while others have sherry, white wine and then champagne. These details are settled rather by individual taste than anything else. Almost every dinner table now is decorated with flowers, but not in the sense of floral decorations. Four small vases of flowers, a fernery or a tall vase or pitcher in the center is sufficient; but, like the wine, this is a question of individual taste.

Inquirer.—It is not well to enlarge your circle of acquaintance rapidly by calling upon people of whom you know nothing, so, unless they have brought letters of introduction or you have some means of knowing who they are or something about them, it will be well for you to wait for at least two or three months. By that time you can certainly have formed your own conclusions as to whether they are desirable acquaintances and residents of the community. When you do call you must certainly take two of your husband's cards, one for the man of the family and the other for the lady of the house.

Ella R., Vt.—When your sister is well enough to receive visitors she should send cards of thanks to all those persons who have either called or sent. She should write on her visiting-card, above her printed name, the words, "With thanks for kind inquiries," then enclose each card in an envelope, and either send it by post or by hand. These cards should not be left in person. This is all that it is required of her to do, and these cards will be accepted both as a return for inquiries and as an intimation that she is well enough to see her friends when they call.

Mrs. S. T.—It is not generally required to introduce people "all in a heap" like that. Suppose you are giving an evening "at home," you would introduce the husband of one lady to the wife of the other, he would talk for a time and then would introduce his wife to her. However, if he should not have polish enough to do this, you could introduce the two ladies, passing over the man's *faux pas* as if it had not occurred. The duties of a hostess are onerous and she must, above all, have a quick and observant eye that notices such little lapses, and quickly must be able to smooth matters before the feelings are ruffled.

The woman who always does the correct thing never perfumes her note paper. She never uses paper of a strikingly pronounced tint, and she does not change it with every whim of fashion. She adopts a style of paper which she intends to make distinctively her own, and then clings to it.

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KEYS, COLLIER & TILLARD, 88 Leonard St., N. Y.

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ATTRACTIVE DRESSES FOR GIRLS.

(Described on page 28.)

SAUCE FOR THE GANDER.

THERE was a little rift in the lute, and Mrs. Marstonleigh did not appreciate the discord; but being a woman of tact, she decided to act with caution, but decision.

"It is very hard, my dear," she said to her own pleasing image in her mirror, as she arranged her toque, "that you should be deserted in this way. But a man must be made to see things for himself, as he thinks, not be told."

This was rather sagacious reasoning for a bride of one year's standing, but Mrs. Marstonleigh knew it was correct. Her knowledge had been bought by experiment; for once when she had complained ever so mildly of her husband's constant absence he had answered brusquely that a man could not always be up to concert pitch at home. Mrs. Marstonleigh had silently agreed, but she argued to herself that was no reason why he should remain away.

"Tell your master," she said, as she left the house that afternoon, "that I shall not be home till six o'clock."

That day she arrived before her spouse, and so her plan failed. The next day she left a note for him making her return an hour later—still she was in before him. And so it went on for a week.

At last, however, she managed to arrive after his return.

"So sorry, George," she said, "to keep you waiting."

George's face was dark, but he murmured a commonplace reply.

"Missed a train, I suppose," he said, rather sullenly. "It is awkward, as I had an appointment this evening."

"Had I known that, I would have suggested that you should dine at the club," she said, sweetly.

George Marstonleigh's expression changed from gloom to one of surprise, but he said nothing.

"You see, George, I am so very busy at present that I can hardly rely upon a moment," she added.

"I am afraid I don't understand," he murmured, the expression of surprise intensifying on his handsome features. "Do you mean that *work* kept you late?"

The very idea of his wife developing into a worker drew a faint smile into his troubled face. For an instant her resolution wavered; she longed to throw her arms round his neck and tell him not to worry, and confess all—but she had taken the step and she hardened her heart.

"Why, yes, of course; I am simply terribly busy," she said; "and this is only just the beginning of things."

"I am quite in the dark," said her husband, a look of alarm taking the place of the expression of surprise.

"But you see, George, it really is a compliment," she explained; "they discovered that I have a knack of organizing things, so they begged me to take a place on the committee—so I could not refuse without being absolutely horrid. And then, as you are so much away from home, I thought it would not matter."

"What in the name of goodness are you talking about?" inquired George, half alarmed. "Who are the 'they,' please?"

"The 'they'!" exclaimed his wife. "Why, of course you know I have joined the Dodo—the 'they,' as you put it, are the founders."

"The Dodo?" said George Marstonleigh. "That women's club? Do you mean to tell me you have joined it?"

"Yes, dear," she replied. "You have no idea what a lovely place it is—but, George, when we have a gentlemen's day you shall come and have tea with me, and see the whole place. It's just beautiful."

"And am I to understand that this sort of thing is to continue?" he asked. "Are you always going to be at that infernal place when I want dinner?"

"Of course not," she replied. "But, George, if you really wouldn't mind dining at your club for a week or two, while things at the Dodo are being settled, I will dine at mine, and it would save such a lot of trouble."

"I don't at all approve of this," he said. "When I married you, Edith, I expected have a home; not to be told to dine at my club while you dined at yours. I distinctly disapprove of these women's clubs."

"But, my dear George," urged his wife, "just think how much pleasure I shall get from the Dodo. You know, dear, how often I have had to dine alone, and sit here moped all the evening while you were busy. Now of course I can just drive round to the club, and have a quiet chat with my friends. So, dear, you need not worry about me in future."

She had said enough to make her husband think, but he was determined not to give way without a last stand.

"I have expressed my disapproval," he said, doggedly; "and I hope that I have said enough to induce you to give up this idea of being a club woman."

"I am afraid you have not," she said; "and, George, you could not be so selfish as to wish me to stay in here while such innocent amusement is obtainable."

"It is not selfishness," he said, bitterly. "But I certainly do not want my wife to be known as the shining light in one of those gossip nests, nor do I wish to find her gadding about when I return."

"And what wise things do men discuss when they meet at their clubs?" she asked. "A hint or two might be useful."

There was a change in her tone which her husband noticed, and did not like. The matter was becoming rather serious.

"I don't understand you in the least, Edith," he said; "and I think you are very wanting in consideration for me."

"I am afraid you never did understand me," she replied, bitterly, "though I thought you did once; as to the lack of consideration—question yourself, my dear George."

"Then you refuse to give up the Dodo?" he asked.

"If you compel me to do so," she replied."

"And are we to live a cat and dog life?" he asked, his brow darkening.

"Oh, dear, no," she replied, with a laugh; "it is such a pity to fight; let us simply drift. I dare say one can learn to drift quite gracefully."

She was playing her part, but it cost her dear, and she felt the ground slipping beneath her feet. But she would rather have choked than yielded after such a contest.

George rose angrily from his seat, gave her one withering glance, and strode toward the door.

"Won't you have any dinner?" asked Edith, restraining her emotion with an effort.

"No," he answered, curtly, as he passed out.

"Then, George," she said, bravely, "will you kindly send a hansom to the door, and I shall run round to the Dodo."

The door banged, and Edith Marstonleigh buried her face in the cushions and wept. She had played her game and lost, and the reality was bitter—very, very bitter. Sobs shook her frame; and she heard nothing until a voice beside her made her start and look up to meet her husband's eyes.

"I just came back to ask whether you would like to go to the theater?" he said. "We are just in time to do it."

As a matter of fact he had come back to inform her that the hansom was waiting to take her to the club; but he had not the heart to say it when he saw her tears. So Edith won after all.

"Oh, George, I should love it," she replied.

* * *

"And I was such a selfish brute," said George, a few minutes later, as they stood close together, "that——"

Her lips prevented him from saying more. And so the little rift in the domestic lute was mended.

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GIRLS' GINGHAM DRESSES.

(Described on this page.)

DESCRIPTION OF PLATES.

(Continued from page 15.)

ATTRACTIVE DRESSES FOR GIRLS.

(Illustrated on page 26.)

Fig. 454.—Frock of mercerized striped gingham. Blouse waist. Puffs of white lawn. Sailor collar edged with two ruffles. Skirt with inserted panels trimmed with narrow ruffles of satin ribbon. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 455.—Frock of pink lawn dotted with black. Blouse waist. Yoke and vest of tucked white lawn. Bretelles and collar of embroidered lawn and black Chantilly lace insertion edged with Chantilly lace ruffle. Lower parts of sleeves of tucked white lawn. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 456.—Frock of mercerized white lawn. Yoke of tucked lawn and embroidery insertion; lower parts of sleeves of same. Skirt shirred in clusters. Band of insertion down the center. Pattern, 75 cents. Cut to measure, 25 cents extra.

Fig. 457.—Frock of white mercerized lawn. Blouse waist. Round collar with embroidery. Accordeon plaited skirt trimmed with insertion. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

GIRLS' GINGHAM DRESSES.

(Illustrated on page 28.)

Fig. 458.—Frock of plaid gingham. Blouse waist. Sailor collar of white gingham trimmed with velvet ribbon and straps. Pattern, frock. 50 cents. Cut to measure, 25 cents extra.

Fig. 459.—Frock of pink gingham trimmed with narrow black braid. Lower parts of sleeves with small puffs. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

Fig. 460.—Sailor suit of dark-blue gingham. Blouse waist. Sailor collor and chemisette of white piqué. Skirt trimmed with piqué folds. Pattern, suit, 75 cents. Cut to measure, 25 cents extra.

Fig. 461.—Frock of porcelain-blue gingham. Yoke of white gingham. Band of same on skirt. Black velvet ribbon. Pattern, frock, 75 cents. Cut to measure, 25 cents extra.

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MANY a very bad quarter of an hour has been averted in the domestic circle by a bright laugh or a gay rejoinder. The laugh may be saucy and the rejoinder a bit of verbal buffet, but if it is only done good-naturedly it will be all the more effective. It used basely to be said of men that the only way to make them happy was to feed them well. That could only have applied to a small and commonplace minority. Of course, no one wants an uninterrupted round of even the most brilliant smiles any more than he would wish to make three meals a day off meringues and biscuit glacés, but it is safe to say that countless numbers of willing and delighted masculine captives may be led by the lightest chains that gaiety and good-humor can forge. One result of a great deal of the imperfect education that is dealt out by the handful nowadays is that some women are apt to set undue value on mere book-learning and the gift of controversy. This kind of a person looks upon your little joke as beneath her dignity, and she treats you to a somber harangue on the necessity of having serious views of life at the moment when you are striving to look at things cheerfully in an effort to forget cares and anxieties.

People may make all kinds of scathing remarks about the danger of degenerating into a toy, or of serving no higher purpose than a moment's pastime, but at the same time it is a woman's privilege to lighten the shadows and be all that is gracious and bright on the ornamental side of life. She may have high ideals and lofty aims, too. There is no incongruity in doing all of it to the best of her ability. It is a good plan to let much learning sit as lightly as possible and to get into the habit of making "little troubles pass like little ripples in a sunny river."

Why do old maids always wear cotton gloves?

Answer.—Because they haven't got any kids.

What woman is recorded in the Bible to have been the first to chastise her husband?

Answer.—Eve, when she gave Adam a little Cain (cane).

What is the difference between a young lady and an old one?

Answer.—The one is careless and happy, and the other hairless and cappy.

THE APPLE OF PARIS

VALUE OF EARLY HOURS.

THE old tradition that the hours of sleep before midnight are the hours of beauty sleep means only that late hours take away beauty. Thousands of night workers will testify that eight hours of sleep from ten to six are worth ten hours taken after retiring at four o'clock in the morning. Darkness is the proper time for the sleep that does the most good.

It is not well to sleep in a room in which plants are growing. Their food is carbonic acid gas and they also use up a good deal of oxygen.

The soundest sleep is during the first three or four hours after going to bed. This has been ascertained by scientific experiment, though most people think they sleep soundest just when conscience tells them to get up.

Insomnia often comes from overeating. A little dieting may do more good than a lot of doctor's prescriptions. More persons suffer from overeating than from overworking.

Long, deep breathing kept up as long as possible by will power is the most generally recommended remedy for occasional sleeplessness. The main aim in such cases is to keep the mind from thinking. This is sometimes accomplished by the strain of keeping the eye fixed on some point of the ceiling, or keeping the will fixed on the effort not to move the slightest muscle. Monotony will put any one to sleep in spite of himself.

Most psychologists acknowledge that deep study of any subject just before going to sleep may result in something like a revelation as to some phase of that subject, the mind through unconscious cerebration accomplishing wonders without the assistance of the will.

If it is possible to describe the new invention in such contradictory words, face powder has been supplanted by face paper, which has the same effect as the application of powder, but looks in reality like an ordinary sheet of wrapping paper, of the intensely ordinary kind. Yet every woman in New York to-day who aims to keep up with the latest processes in beautifying has a little package of square papers pasted like a book between two pasteboard covers to be torn out for use whenever they are needed. This little package has become an almost indispensable part of the outfit of every fashionable brougham and is the first thing that ever succeeded in reconciling cosmetics and golf. Over the surface of brittle paper is thinly scattered an almost imperceptible layer of powder. It is not that, however, which accomplishes the result secured by the use of the papers, but some medicinal quality said to be imparted to every sheet by the invention of the maker. A piece of paper rubbed over the face gives the clear look of the constant use of the powder puff, although no trace of the cosmetic is noticeable, and for that reason this new substitute is particularly useful when time is short. What the papers really seem to do is to absorb all the grease in the skin and this combined with the small amount of powder which the papers contain gives the woman the fresh and spotless look to be expected just after she has left the toilet table. If any one sees a woman rubbing her face with a small square of paper it is not to be attributed to any eccentricity on her part nor to economy or a desire to save her handkerchief; it is for the sake of the freshness that comes from the use of the absorbent paper and the faint layer of powder applied to it.

A correspondent asks if I can give a recipe for preparing the small pieces of scented leather known as "Peau d'Espagne," which give such a lasting perfume, but which are rather expensive to buy. After a great deal of trouble, I have at last found the following instructions in a handbook published at the beginning of this century, called "The Toilette of Rank and Fashion": Take oil of rose, oil or neroli and oil of santal, of each half an ounce; oil of lavender, oil of verbena and oil of bergamot, of each a quarter of an ounce; oil of cloves and oil of cinnamon, of each two drachms; in this dissolve two ounces of gum benzoin. Now steep in this some good pieces of chamois leather for a day or two, and dry them on a line. Prepare a paste by rubbing in a mortar one drachm of civet musk, one drachm of grain musk, and enough gum tragacanth mucilage to give a proper consistence. The leather is cut into pieces about 4 inches square; two of these are pasted together with the above paste, placed between two pieces of paper, and then weighted or pressed until dry. It retains its perfume for years.

Monograms and crests are smaller than they were at the beginning of the winter, and are invariably inside a circle.

* * *

THE BACHELOR'S SOLILOQUY.

(With Apologies to Shakspeare.)

To wed or not to wed? that is the question.
Whether 'tis wiser in the mind to suffer
The hash and tough steaf of the boarding house,
Or to make love to an heiress, and, marrying her,
End all my tribulations. Eat ancient prunes
No more; and in a minute to say we end
The stomach ache, and the thousand awful pains
Boarders are heir to, 'tis a consummation
Devoutly to be wished. To wed, to marry;
To wed, perchance to scrap; aye, there's the rub!
For in my nightly rest what curtain lectures,
When I have shuffled off this bachelor's coil,
Must give me pause. There's the respect
That makes calamity of married life;
For who could bear each night her awful tirade,
The kid's shrill yells, the walking up and down
With it; the damned inevitable tack;
The frequent visits of the mother-in-law,
Who makes the home to you a very inferno,
When he himself might live in blissful peace
As a bachelor? Who could put up with this,
To grunt and sweat under such dreadful tortures,
But that the thought that her popper might go off
To the undiscovered country from whose bourn
No traveler returns, resolves the mind,
And makes him soon forget the ills he'll have
And enter in the sea of matrimony.
Thus conscience must be deadened, laid aside,
And thus the native line of resolution
Is smoothed o'er with a gay cast of thought,
And enterprises of great profit and moment
With this regard, their currents flow dead sure,
And gain for us the dough. Soft you now!
The dinner bell! God grant there may not be
Too many flies i' the soup.

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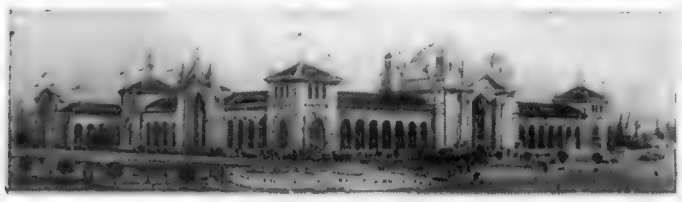
PAN-AMERICAN EXPOSITION.

IT is promised for the Pan-American Exposition that it will surpass in beauty any previous exposition in the world's history. It is also expected that it will outrival its predecessors in many other ways, for at no time have such wondrous achievements in all arts, such perfection in the hundreds of trades been attained.

The Athletic features of the Exposition will be shown in the Stadium, which covers about ten acres of ground and contains a seating capacity for more than 12,000 people. All of the exhibit buildings will be filled to completion with the very latest products of Pan-American genius and industry, and will offer an opportunity for every inquiring mind to learn a most interesting lesson of New World progress and civilization.

One of the many novel and interesting features of the Pan-American Exposition at Buffalo next summer will be an extensive exhibition of women's manufactures. The general public little realize the extent and importance of this class of industries. It has been made apparent to the Board of Women Managers of the Exposition, however, by the numerous applications from prospective exhibitors.

One woman makes rugs and has built up quite



an industry. She keeps a large number of wives and daughters of New England farmers busy with her work. Another manufactures artistic jewel settings, another exquisite things in pottery, another carved and decorative leather goods, etc. In fact, the women's manufactures are so many that it would require much space to enumerate them all.

The Committee on Applied Arts of the Board of Women Managers has arranged to establish in the Manufactures and Liberal Arts Building a commodious booth in which articles manufactured by women may be exhibited at a nominal cost to the exhibitors, and arrangements will be made under which orders may be taken for articles like those displayed.

It should be understood by every intending visitor that the Exposition will present the most beautiful spectacle that twentieth century genius can provide. By day there wil be a most pleasing display of floral and fountain effects. The many buildings with their elaborate and delicate tracery of ornamental plastic work, and their radiance of color, the many groups of statuary in every part of the grounds, will constitute a picture never before paralleled. At night all the buildings will glow with the soft radiance of thousands of electric lights, making a scene of unrivaled brilliance and splendor. More than 200,000 lamps will be used in the electrical illumination.

A charming rendezvous for lovers of music at the Exposition will be the Temple of Music at the northwest junction of the Esplanade and the Court of Fountains. It will be a place of entertainment rather than for exhibition purposes, the exhibition of musical instruments in general having space in the Manufactures Building. This noble building will occupy a site 150 feet square. The structure will be octagonal in shape and at the corners will be pavilions of the same form. The grand entrance will be through the pavilion at the corner of the Esplanade and the Court of Fountains. Upon each façade will be richly ornamented colonnades, and between the columns large window openings and ornamental panels, each bearing a portrait bust of some famous musical composer. The Fine Arts as they have been cultivated in the various countries of Pan-America will be presented in an exhibit pre-eminently American in spirit and character.

There will be no attempt to cover everything of an art character in the entire universe, but as the Exposition as a whole is to be devoted to the achievements of civilization in the New World, it will be the purpose of the Fine Arts Exhibit to show the progress made in Pan-America in the culture of painting and sculpture, and the allied arts. The Pan-American Exposition ought to mark a new era in the New World, and doubtless will, since it will give workers in this important field of human activity a stimulus such as perhaps could be obtained in no other way, and will direct the attention of the great public of all the Americas in

the most emphatic manner to the importance of giving substantial patronage to the painters and sculptors native to our own soil, if it is desired that art should flourish in the Western Hemisphere. In making up the exhibit in fine arts for the Art Gallery the plan to be followed is to secure the most representative and excellent works that have appeared within the last twenty-five years, particularly within the last decade.

The House Wife

HOW TO ENTERTAIN ON SMALL MEANS.

IT is frequently said, "I cannot entertain our friends, because I only keep one servant." This often strikes a great many as being an excuse for not returning hospitality, and one which will not hold water. If you accept hospitality from friends, you should return it in some form, however humble, and nice people will be just as pleased if you invite them to afternoon tea as to an elaborate dinner; in fact, they will be more comfortable, as they will know that you have neither the means nor the servants requisite for the latter. But there are two drawbacks to this, and they are that your friends' husbands probably cannot come, neither can your own husband be present, and what is commonly called "a hen convention" generally lacks "go."

For those who only keep one servant there are three forms of entertaining—luncheons and teas for single ladies, and suppers for those who are married—and the reason for these is obvious, being that little or no waiting is required.

The first suggestion shall be for a simple luncheon. We will imagine a party of six or eight persons, and will presume that the one and only maid is dressed in her afternoon garb, ready to come in and change the plates if required, though we may say that in some very good houses this is done by the host or the daughters, where the family prefer that the meal should be quite informal. There need only be one hot dish besides the vegetables, therefore nearly all the menu can be prepared and laid beforehand. The table should be prettily decorated, and this is an easy matter, even in large cities, nowadays, when the flower sellers will supply a big bunch of blossoms and foliage for a very small sum. The skilful decorator will keep a supply of green moss, with which to bank up her center-basket or bowl, and then a few blossoms and leaves will go a long way. A dozen pink or yellow roses, for instance, will be sufficient for an ordinary-sized table, six in the center-piece, and the remainder put singly into six little specimen glasses. If the sweets can be put into silver dishes, so much the better, but failing these, glass ones will look very nice, especially if there is a colored silk table-center. For the hot dish, we would have lamb cutlets, with new potatoes, and one other vegetable, and at the other end there could be a lobster or salmon salad. Four sweets will be wanted, and these might be a jelly, custards in cups, stewed fruit, and a blanc-mange or junket. Then there should be some biscuits, cheese, and butter. At the end of luncheon the maid can bring in coffee, but this is not absolutely necessary.

Afternoon tea is certainly the cheapest and most popular form of entertainment among those who have but small incomes. As a general rule, it has the drawback of being only available for ladies, because the majority of men are engaged in business during the day, but Saturday and Sunday are, in many cases, an exception to this rule. In country places, too, gentlemen seem to have more leisure. Perhaps it is because so many settle down to a country life when their days for working are over.

As far as refreshments go, this meal is very easily catered for. Some nice sandwiches, either sweet or savory, cakes, biscuits, thin bread-and-butter, and really good tea are all that is required, but the "good tea" is the point at which so many hostesses fail. Unless the servant is specially instructed beforehand, she will probably make it long before it is required, and then produce it in a "stewed" condition, from long waiting in the kitchen hob. Also, as the contents of the teapot diminish, ladies have a way of filling it up with hot water, till the last decoctions present a sort of pale gray appearance. The best plan is to have two teapots, and to tell the servant to keep a kettle of boiling water ready, so that as soon as one lot of tea comes to an end she can bring in a fresh brew, take out the empty teapot, and be ready to make a third, or even a fourth lot if wanted.

Two tables covered with pretty cloths should be put in a convenient corner of the drawing-room, one for the tea tray, and the other for the eatables. The plates on which these are arranged should be graced by dainty d'oyleys. Some sort of entertainment should be provided, if possible, as "tea and talk" by itself usually becomes either desultory or gossipy. In a country place there is the inevitable tennis or croquet to fall back upon in the summer, and games can be found for quite small villa gardens. In winter time, music and perhaps one or two good recitations must take their place.

Supper parties are usually very successful, because there is so much sociability about them. The menus may be quite simple, and consist only of various sandwiches and easily-made sweets, such as jellies and blanc-manges, and this answers admirably for an evening of music and games, when the guests only repair to the dining-room for refreshments. A sit-down supper would be very much like the luncheon we have described. The table should be prettily laid, and some tall candlesticks (silver, if possible), with silk shades, will make the arrangements look effective. Four candlesticks with receptacles for flowers at the base, and a big basket lightly arranged with blossoms and foliage for the center will be found a great addition.

Where only one servant is kept, and, moreover, one whose cooking abilities are small, it will be better to have everything cold, so that the mistress can see to it herself, and superintend the laying of the table before the guests arrive. No vegetables will be wanted, if a really good salad is provided. With very little instruction the maid can be taught how to change the plates and hand round the various dishes, and if thoughtfully planned, daintily served, and nicely cooked, an elegant supper may be provided at a comparatively trifling cost.

* * *

CHICKEN OMELET. — Beat four eggs, white and yolks together, until light but not too frothy. Add one teaspoonful of salt and two tablespoonfuls of milk. Heat a frying pan that has a perfectly even bottom, and put into it a tablespoonful of butter. Put over a hot fire and wait until a blue smoke rises; then pour in the beaten eggs. Shake the pan slightly to keep them from burning, and as soon as the eggs begin to thicken slip a broad-bladed knife under them and fold. Before folding put on the eggs three tablespoonsful of chicken prepared as for croquettes or patties, then fold, turn on a hot dish, and serve with parsley garnishing.

CHICKEN SALAD. — The mayonnaise for both the foregoing receipt and this one is made the same as the Tartar Sauce mentioned in the March number, only the capers are omitted. Cut cold cooked chicken into dice. The salad will be daintier if only the white meat is used. Put the dice, of which there should be two quarts, in a china bowl and season with four tablespoonfuls of vinegar, two of oil, one teaspoonful of salt and half the quantity of pepper. Set away for two or three hours in a cold place. Scrape enough white celery to make a quart, and cut it into inch bits. When ready to serve mix the chicken and celery together and use half the mayonnaise dressing. Put in a salad bowl or on a flat dish and pour the remainder of the mayonnaise over it. Garnish with celery leaves, pitted olives and sliced beets.

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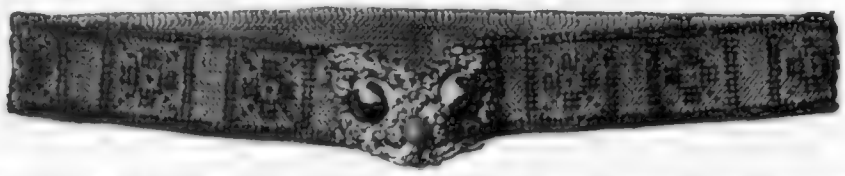

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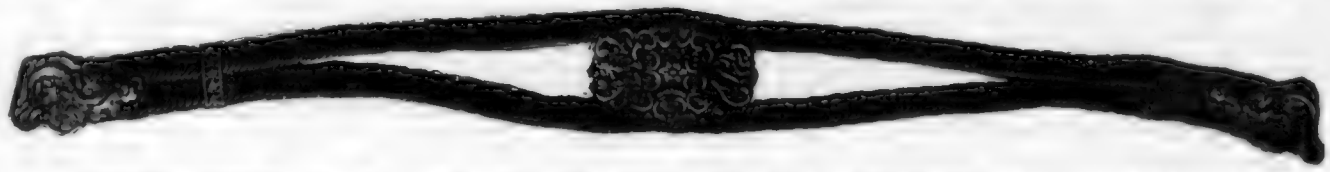

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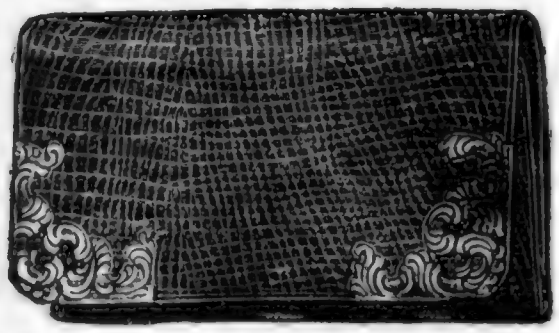

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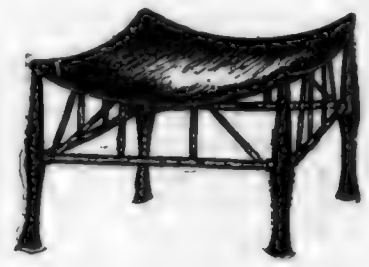

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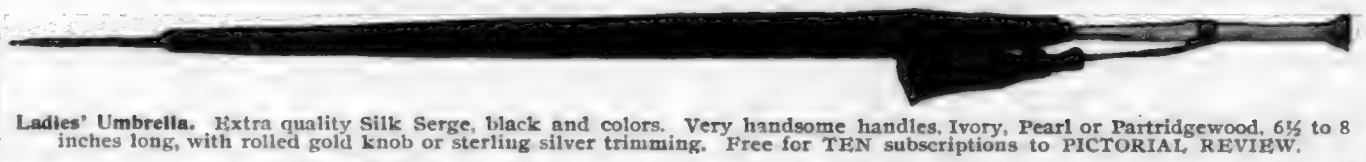

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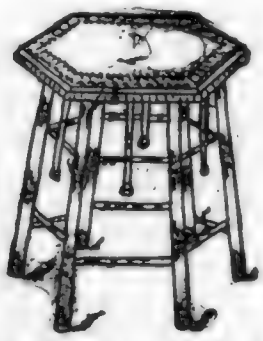

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A wise and observing person stated the other day that many a wife complains that her husband does not take her out, that she only sees him at meals, or that he makes friendships in which she has no part. Further, that she blames him for neglecting her, and thinks herself ill-used; yet, he is only following the natural instinct of humanity—the fault is really hers. The most easiest way a wife can hold her husband's affection and sympathy is by Beauty, which is possessed by using the great Dr. T. Felix Gouraud's Oriental Cream, or Magical Beautifier; it will render your skin a soft, pearly whiteness, free from tan, pimples, freckles, moth patches, and all blemishes of the skin—at the same time defies detection. The Oriental Cream has stood the test of the public approval for fifty years, and still gaining more. Gouraud's Poudre Subtile, or Depilatory Powder, will remove superfluous hair without pain or injury to the skin—try it. For sale by all Druggists or Fancy Goods dealers, or direct from Proprietor, 37 Great Jones street, New York City.

* * *

THOUGHTS FOR EVERYDAY USE.

Example is more efficacious than precept.—Johnson.

Nothing is more disgraceful than insincerity.—Cicero.

The highest order that was ever instituted on earth is the order of faith.—Henry Ward Beecher.

The silence of a friend commonly amounts to treachery. His not daring to say anything in our behalf implies a tacit censure.—Hazlitt.

Courtesy is a duty public servants owe to the humblest member of the public.—Lord Lytton.

* * *

THINGS TASTE BETTER.

The individual who argues that things taste just as good without so much fuss, knows nothing of the added pleasure and enjoyment he would derive from foods more daintily served. The tired, hungry day laborer can satisfy his hunger from a tin dinner pail, seated on the dusty roadside; but he looks forward to the enjoyment of his Sunday dinner served on a table with clean, though perhaps coarse, linen, well polished, though inexpensive, china and glass. Add to this a little care and taste in the arrangement of the dishes and see how quickly he will respond to the effort. Table influences are the greatest factors all through life in their refining influence on the human animal, and, therefore, it is every mother's duty to see that this branch of her children's education is not neglected.

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LESSON ON PRACTICAL DRESSMAKING.

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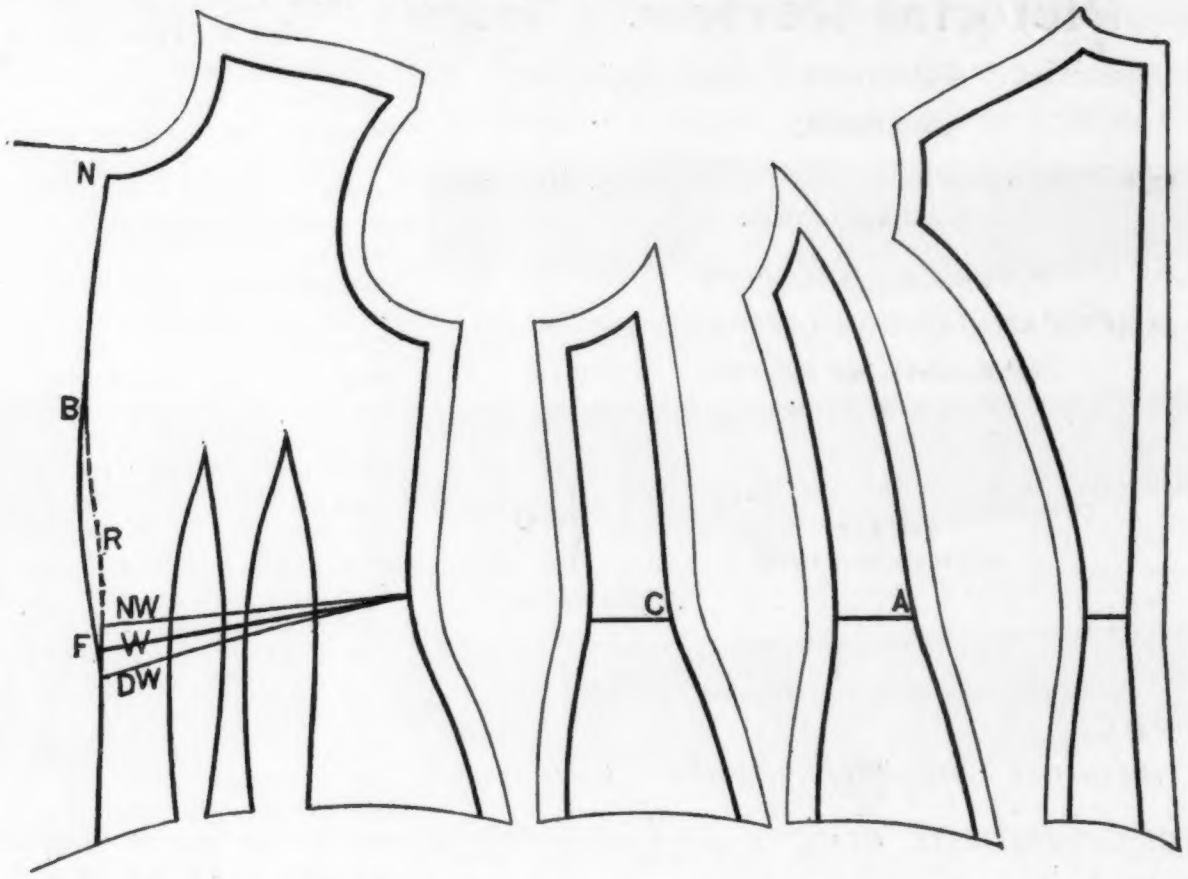

HOW TO DRAFT THE LONG WAISTED EFFECT, or MARIE ANTOINETTE DIP, AND THE JUNO BUST.

To draft this effect with the McDowell system, you first take the measures in the regular way; have the belt, which you use for measuring, go *straight* around the waist. Do *not* push it down in the front. Measure for the length of front, from the corner of the Collar bone, or where you desire the Collar to join the dress at the neck, down to the *lower* edge of the belt and mark this amount in your measure book for the "Front Length."

Now decide how much lower you want the waist line in the front, if ½, ¾ or 1½ inches; mark this amount in your measure book opposite the Front Length at the letter B.

In measuring for the height of darts, start one inch *below* the full part of the bust and measure down to the *lower* edge of the belt and mark this in your measure book for the "Height of Darts."

Set the machine in the regular way, using the required number of sizes for the Curved front. After you have the machine all set to the measures, go to the 2d place on the Front, which is the lower part of the front length, and *add* whatever amount you have marked in your measure book opposite the front length at letter B,—provided, that amount is not more than one inch.

If this amount is one inch or less, simply drop the lower part of the front down the desired amount and proceed to draft the front in the regular way.

Do not change the height of darts. This will give you the Waist line at W, shown by the heavy line, which will be one inch below the natural waist line at NW, and also the regular Curved front as shown by the dotted line R.

If you desire the waist line to drop more than one inch, simply draw a new waist line, as shown by the curved line DW, the amount you want the waist line to be lower than the waist line W.

This gives you the Dip or long-waisted effect in the front, which seems to be over-done by some leaders of fashion, and in some cases it has been changed from the sublime to the ridiculous.

This effect can only be produced when the lady wears a corset made especially for this purpose. Do not attempt it with any other or you will surely fail.

THE DARTS.

If it should ever happen that you cannot set the darts low enough when you are setting the machine, just set the rest of it and leave the height of darts until the last. If you have the machine all set, except the height of darts, then push them down as low as you can and notice how much too long they are: suppose the height of darts was 4½ and you could only get the machine down to 5, then the darts would be a half inch too high.

Now if you desire to drop the waist line one inch, we drop the lower part of front length 1 inch. This will make the darts register about 6 inches. The darts were a half inch too long before we dropped the front, and they are still a half inch too long, so we will draft the front all but the darts; then go to the 1st and 2nd places on the front and shorten the underarm lengths each place about one inch. Then set the darts at 5½, or the amount of your measure and one inch more, and lay the machine back on the draft, so the fold line and the waist line will match, and then mark the darts. When you drop the waist line one inch in front it makes the darts longer, but they must be just that much longer, if you have measured the height of darts from the lower edge of the belt as we have instructed you.

THE JUNO BUST.

The Juno Bust or round full effect from the bust to the waist line, is produced by drafting the front in the regular way, except the Curved Front, which is drafted in the usual way from the neck at N, to the full part of the bust at B; then drop the machine down until point N comes to point B, and point B comes to F at the waist line, then mark from B to F. This gives you the round effect on the blouse fronts. This is also used when the straight front corsets are worn, instead of the natural curved line R. Use this straight effect in all cases where you use the Dip or long-waisted effect, or the garment will be too tight above the waist line. This style is quite becoming to some slender persons if it is not carried to extremes. Care should be exercised as to who should wear it and to what extent the waist line should be dropped.

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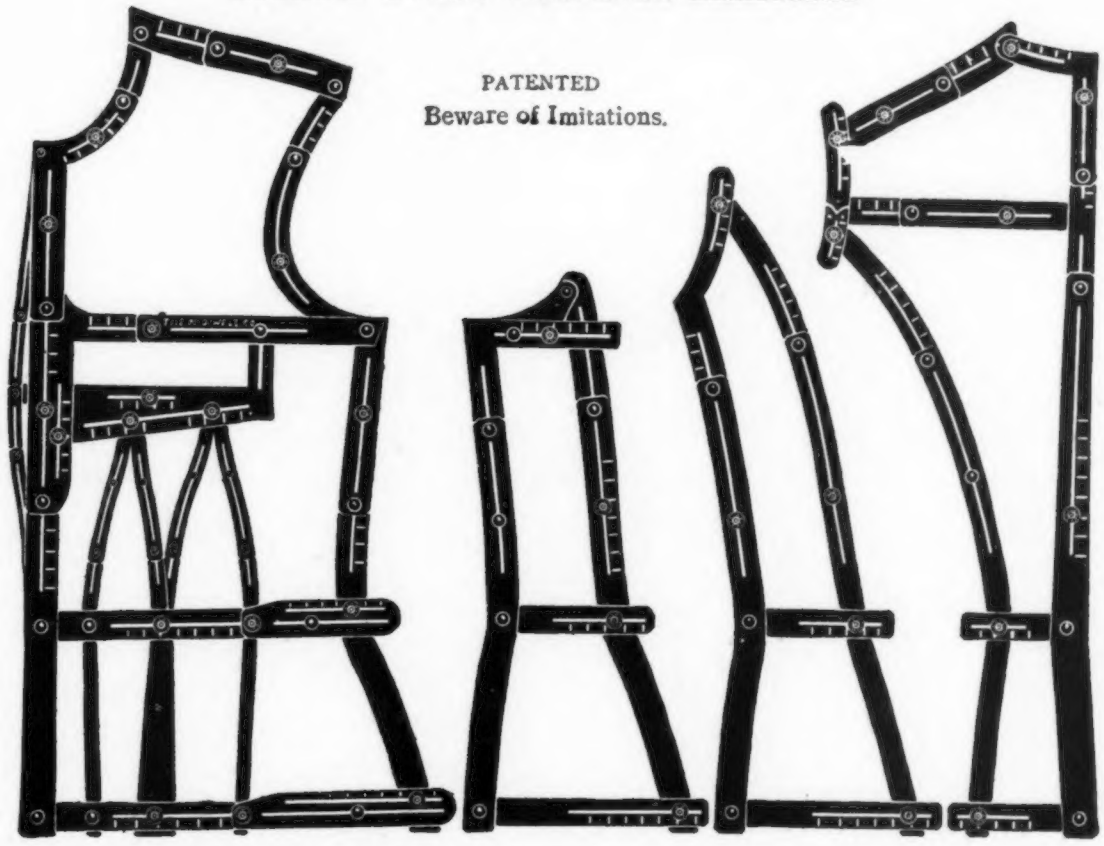

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